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Dear Adventurer

Saturday November 2nd was a cold day in Manchester, but over a thousand of you braved the elements to make the first *Fighting Fantasy Day* a tremendous success. The Day was organised by *Puffin Books* and *Games Workshop*, and other companies exhibiting included *Oxford University Press* and *Adventure International*, whose latest *Fighting Fantasy* computer game is *Seas of Blood* for the Spectrum. *Games Workshop's* new *Judge Dredd* role-playing game was popular, as was the sixth and latest Lone Wolf gamebook, *The Kingdoms of Terror*. Artists Dave Andrews and Iain McCaig were surrounded by admirers all day. And while some enthusiasts were getting stuck into games of *Talisman* and *Middle-Earth*, others were happy to inspect the displays of fantasy art (both professional and amateur), foreign-language editions of books, and our original flow-charts for the earliest *Fighting Fantasy* books.

We spent nearly all day autographing things-books, magazines, and in one case a forehead!

Congratulations to Anthony Foster, who won our impromptu *Fighting Fantasy* Dress competition as a killer Dice. He played his roll to perfection!

This issue includes our first multi-player *Fighting Fantasy* scenario, designed to follow on from *Deathtrap Dungeon*. Other new developments are on their way, including a board game and possibly even a two player *Fighting Fantasy* adventure. As always, feel free to write to the Warlock and tell him what you want to see in the magazine - although there's always the risk of being transformed into a warty, web-footed lily-hopper!

Ian Livingstone

Steve Jackson

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Omens and auguries

Intrepid seeker after the truth *Jamie Thomson* risks life, limb and sanity to let you know what's up and coming in the gamebook world. Creeping and crawling through the Warlock's labyrinthine stronghold he gives you an on-the-spot report of the latest juicy titbits.

Psst!! Here, listen . . . Quiet, quiet, for the Gods' sake!! Don't let the Warlock hear us, or I'm for it. Well, you remember the first *Omens & Auguries*, eh? Well, a friendly priest stitched up my guts and gave me some healing after the Warlock disembowelled me for last month's indiscretions. I've gone into hiding now, so all this is pretty secret, OK? Never can tell what's going to offend the Warlock and what isn't. He's pretty nasty, when you get on the wrong side of him-like his friend, Lord Zlarch. But that's another story . . . Anyway, I've actually managed to sneak into the Warlock's Inner Sanctum, and I've unearthed some interesting snippets for you all.

What's next in *Fighting Fantasy*? Well I've had a chance to have a look at

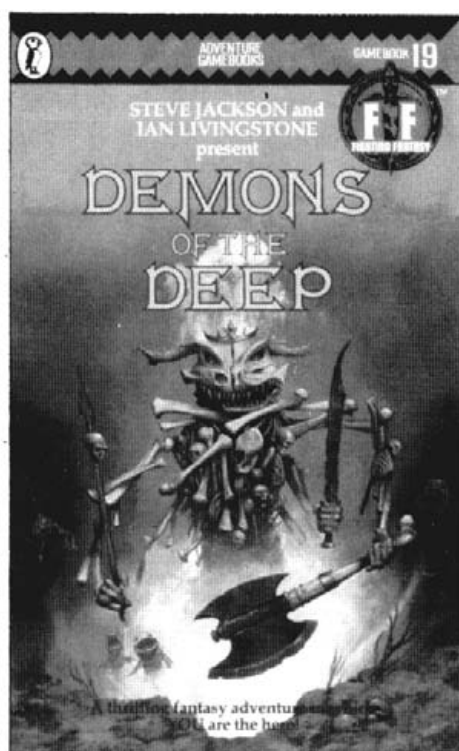
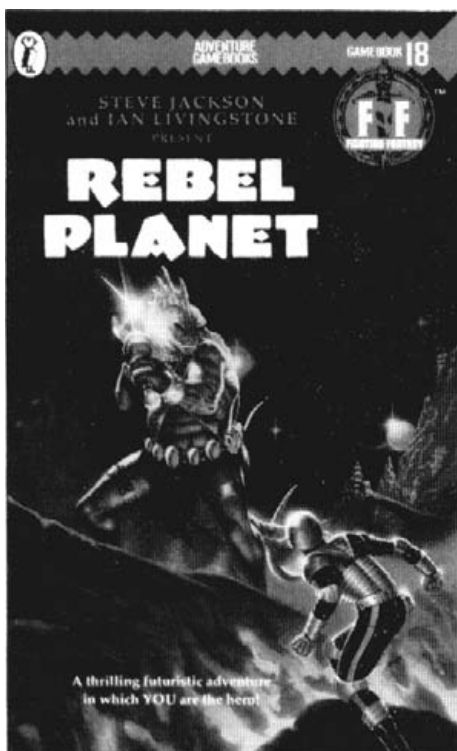
Rebel Planet, *FF* no. 18, out soon. It's written by Robin Waterfield, a *Puffin* editor, who has worked on all the *FF* since no. 11, *Talisman of Death*, so he should know what he's doing! And he does – this is a real gem. There's an excellent background all about the state of the universe in 2453, with stuff on starship travel, aliens, colonization, etc. You have to defeat the might of the Arcadian Empire and free Earth, by piecing together a code and getting into the Central Arcadian Complex. The combat system is good, with a martial art twist, and rules for your laser sword. You also start off with a spaceship. It's well written with lots of atmosphere and excellent illo's by Gary Mayes (sometimes seen in *White Dwarf*). After this comes *FF* 19. *Demons of the Deep*,

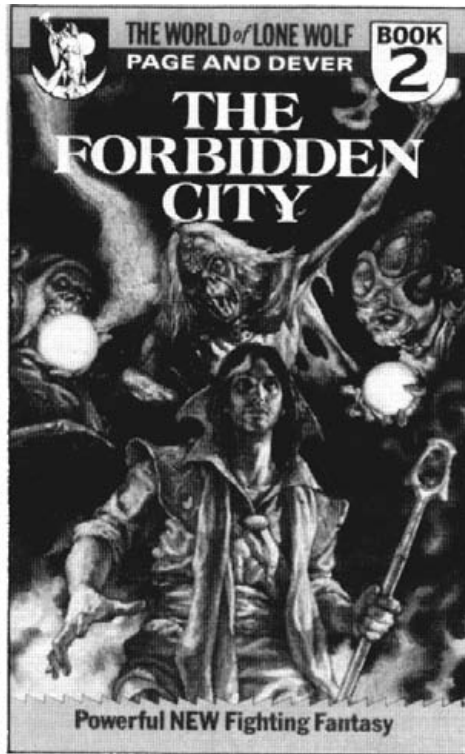
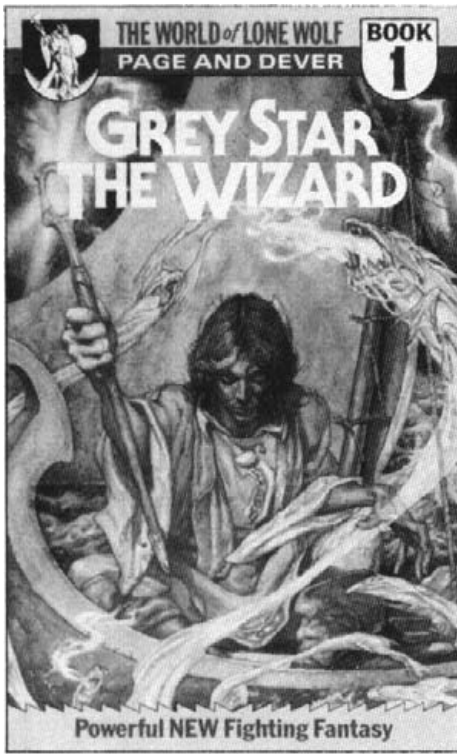
a fantasy undersea adventure. Nice cover, but that's all I've seen of it so far.

Do you remember *Scorpion Swamp, FF8*? Well it was written by the American Steve Jackson, of *Steve Jackson Games*, the inventor of *Car Wars*. I hear from my imp familiars and other goblin-like spies lurking in the corridors of power, that he is talking to Puffin about the possibility of *Car Wars* gamebooks and novels. For the uninitiated, *Car Wars* gamebooks wouldn't be unlike Ian Livingstone's *Freeway Fighter*. Steve Jackson US may also be doing another *FF* gamebook, involving robots battling against dinosaur-type beings, where the reader controls some kind of huge Transformer-like robot. Sounds weird, but could be good. Think of all those creatures you could step on and grind to a pulpy jam (like the Warlock and his minions. No! – I didn't say that! Quick, onward as if I'd said nothing in case he hears me).

Following the success of *Out of the Pit*, it appears that Marc Gascoigne has been asked to put a follow-up together. This one will be a kind of compendium of Allansia and Kakhabad, with lots of background info, maps etc. I don't know what it'll be called (not *Out of the Pit 2* anyway), but it won't be ready until '86.

After being ravaged by a pack of Hell Hounds, beaten up by a squad of Hobgoblin guards, badly burnt by a Dragon and narrowly escaping the jaws of a Blood Beast, I managed to get through to Ian Livingstone and Steve Jackson. Barely alive, I asked them what they were up to gamebook wise. Through mouthfuls of human flesh, Ian told me about his plan for a sequel to *Deathtrap Dungeon*. The idea is that you get captured by a Lord Carnuss, who dumps you in this arena. If you survive your 'reward' is to represent him in Baron Sukumvit's revamped *Deathtrap Dungeon*. A ghastly fate! I remember well my last feeble attempt to get through it. Its working title is *Trial of Champions*. Whilst spawning one of his sickening creations in the vats of his laboratory. Steve Jackson came up with a novel idea for his next gamebook: in this one, you play a monster, and not only that, you don't know what kind of creature you are, so you have to discover the secret of your own powers! Sounds like a lot of fun – I will feel at home reading anyway.





Have you seen TSR's *One-on-One* two player gamebook? It's pretty dire in any case, with few paras, boringly written at that, and tatty illo's. I mention it because I've some juicy news about something really good in the 2-player gamebook front, but more of that next issue . . .

Donning my radiation suit once again, I approached that deadly duo, Chalk and Dever, for news on *Lone Wolf*. No 6, *Kingdoms of Terror*, is out now -ghastly cover, but the MagnaKai

(new rule system) is fun. I've also seen some cover proofs of Joe 'Judge Death' Dever and Ian Page's new *Greystar* series (see last issue). The covers are beautiful! Classic Ian McCaig artwork (*Forest of Doom*, *Deathtrap Dungeon* covers).

I suppose most of you hardened killer-adventurers have read Tolkien's *Lord of the Rings*. If so, you'll be pleased to hear about *Tolkien Quest*, *Lord of the Rings* gamebooks, probably in the UK around Christmas (available from *Games Workshop*). They're published by ICE who make the *Middle-earth Role-Playing* game, and the books are compatible with that system. Apparently, each book comes with a full-colour map that serves as a 'playing board', but how it works I don't know. The adventures are either set after the destruction of the Ring, or in ways that don't directly affect the story - i.e you don't get to play any of the original characters, but you do get to meet them. Could be really good stuff, and I'm looking forward to getting hold of some advance copies. Titles are: *Night of the Nazgul*, *The Legend of Weather-top*, *Rescue in Mirkwood*, *Murder in Minas Tirith* and *A Spy in Isengard*.

Corgi are also getting stuck in with a new series from the States. In these, you play the barbarian hero, Sagard, hacking his way through *The Ice Dragon*, *The Green Hydra* and *The Crimson Sea*. The first two titles appear around December. The covers are excellent Chris Achilleos pieces, and the authors are Flint Dille and Gary Gygax, creator of the world famous *Dungeons & Dragons*.

Corgi are also repackaging that old role-playing game, *Tunnels and Trolls* -

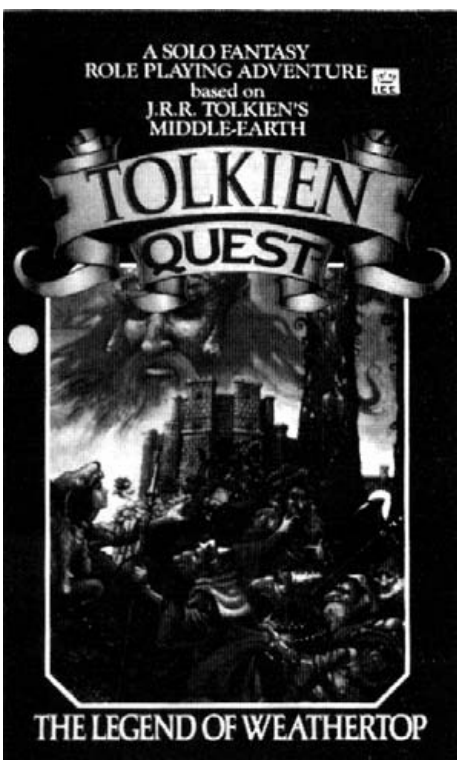
not a patch on *Corgi's* excellent *Dragon Warriors*, but it does come with a set of separate solo adventures, titles with their own rules, etc. I remember playing these when they first came out about five years ago. Whilst enjoying a casual game of *Decapitating the Victim*, Oliver Johnson, *Corgi's* gamebook man, assured me they have been revamped and improved since then, with two solo adventures per book. Titles are *Amulet of the Salktil*, *Arena of Khazan*; *Captif D'Yvoire*, *Beyond the Silvered Pane* and *Naked Doom/Deathtrap Equalizer* (at £2.50 each). A separate Rulebook and *City of Terror* are also available. Should be out for Christmas.

I hope you have all been out buying *Usurper*, the third in the *Way of the Tiger* series, out now. Even though I say it myself (and I do!) these ninja gamebooks are good stuff, written by those well known, interstellar heroes, Mark Smith and Jamie Thomson. Some of you have expressed an interest in the evil ninja of the *Way of the Scorpion* you have to deal with in book 2, *Assassin*. You'll be pleased to hear that you, as *Avenger*, have to infiltrate a whole den of these deadly assassins in book 4, *Overlord*, out around January/February '86.

You can also read Paul Cockburn's review of our *Falcon* series in this issue's *Arcane Archives*. As you can see he likes them, except for some trifling query about an Android or something. Rest assured that he will not go unpunished for this vile slur - already a select band of ninja killers are on their way to deal with him, and I am thinking of asking the Warlock to turn him into a pool of green slime (if I can pluck up the courage!) Incidentally, the *Falcon* books were a toughie to write - there's a lot of background material we had to correlate and figure out, justifying all the Time Travel rules, how all the high-tech hardware works and how the hero's mind powers are used.

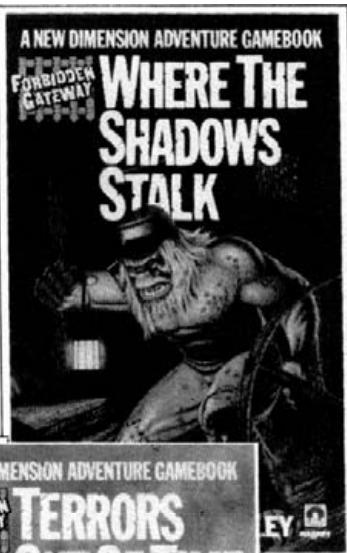
By the way, if you're interested in a short history of gamebooks, have a look at a new magazine, from *Games Workshop*, the *Good Games Guide* - I've written an article on the subject from *Warlock of Firetop Mountain* to the present day. Naturally, it makes good reading and is of the highest literary standing, as we all . . .

Hold on a moment, what's that?! No! The Warlock (*Thomson, what are you doing skulking like a diseased maggot in my palatial abode?*) Er . . . nothing, O Mighty One. Nothing, O Revered of all Lesser Mortals, O . . . (*Silence worm! What's this in your grubby hands? What!! Omens and Auguries!! I HAVE WARNED YOU BEFORE, THOMSON. You heaving morass of bubbling pus! You vile misbegotten jelly!*) No, please master, I was just go . . . (*you toad! ZAP*) . . . ing aaaaagh, croak, croak . . .



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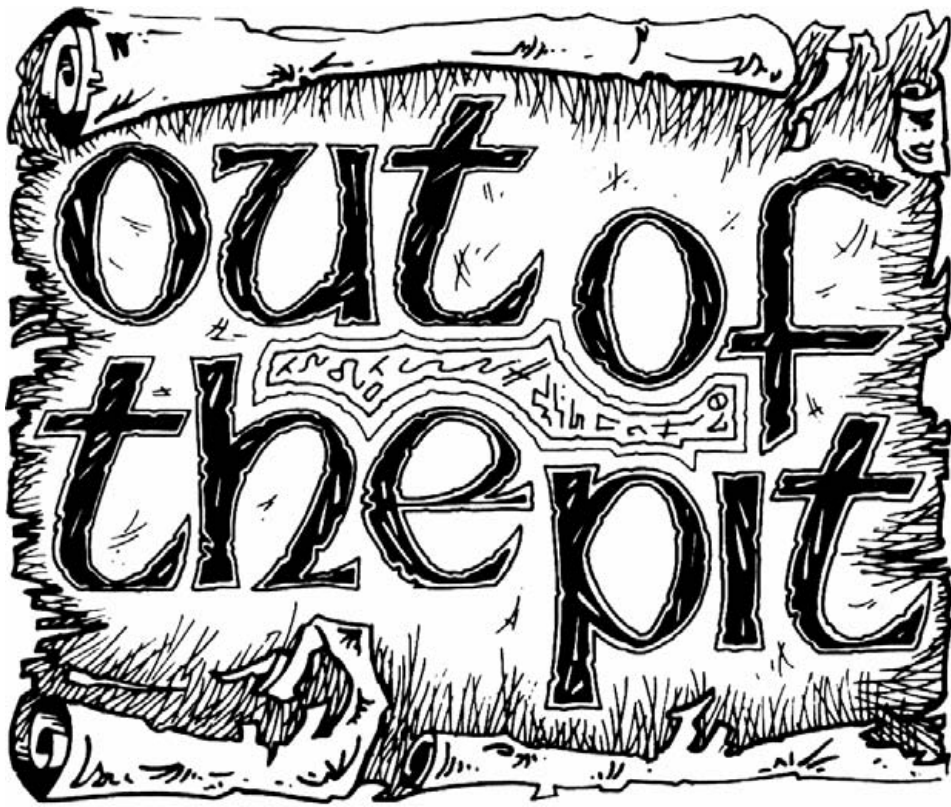


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There's something a little different in this issue's *Out of the Pit*. As you may have noticed in the last few editions of this column, we are using a new system to present the details of the monsters we publish. The system is explained in full in the new collection of Fighting Fantasy monsters, also called *Out of the Pit*. For those of you who haven't got a copy yet (you'd better have a good excuse!), the book's editor, Marc Gascoigne, has written a brief explanation for all you budding monster makers to use. When you send in your own monsters in future, please use this system too. Take it away, Marc...

When I came to collect all of Steve and Ian's fabulous creations into a single volume, I found that a long section describing the creature in question would be no use to the player or GameMaster in a hurry. If a bold adventurer had just encountered a Life Stealer warband, or a pool full of ravening Kokomokoa, he wouldn't want to stop the game while he read through their description to remind himself of the things. What was needed was a simple method of showing the basic information at a glance. Hence the extended list of characteristics: *Skill* and *Stamina* as usual, plus *Habitat*, *Number Encountered*, *Type*, *Reaction*, and *Intelligence*.

The categories are listed in what was likely to be the order they would be needed. Starting from a distance (where are we, how many of them?) the players get closer (what are they, how are they reacting to us?) and find out how cleverly they fight. All other information, it was felt, could be safely left for the description later. Alright, that's

what the categories mean; how are they applied?

Skill and Stamina: These two are the standard characteristics which all creatures, including adventurers, possess. To make large groups of monsters more interesting, the GameMaster (or yourself, if you are playing solo) should try varying the scores a little, to create stronger or weedier creatures. For every three creatures present, either give one creature an extra 1 SKILL and 2 STAMINA, or remove 1 SKILL and 2 STAMINA. A stronger creature is likely to be the leader of a group; if it is killed the others may run away (but not always!). Never vary any creature's score by more than one or two points unless they are the size of a large Dragon.

Habitat: This simply indicates the general area a creature may be encountered in. Quite obviously, some creatures will not be met by adventurers in certain areas (no fish in the middle of a

desert, for example). If a creature is found in two places, the most common Habitat is listed first, the less common area afterwards, and so on. There are all kinds of Habitat, including Sea, Rivers, Marsh, Dungeons (below ground), Ruins (above ground), Towns, Caves, Mountains, Hills and Deserts. Some of the less common Habitats include Magical Planes, where creatures such as Elementals live, and the Demonic Plane, inhabited by Demons and Devilkin. Both of these terms refer to other dimensions, and the creatures encountered will therefore not normally be in their usual homes.

Number Encountered: The range listed under this category should be the number of creatures encountered by between 1 and 3 adventurers. If a GameMaster is running a game for more than three players, he or she simply needs to double the number encountered. The Number Encountered should be expressed in easily rollable terms, rolled on an ordinary six-sided die. There are all kind of things you can do with a six-sider, however. Roll two of them and you have between 2 and 12 creatures. Roll 2 dice and remove one from the number and you have between 1 and 11 monsters: roll 2 dice and add 3 to the result and you get a number between 5 and 15. Roll a single die, halve the number you get, and the result will be either 1, 2, or 3. With a little application all kinds of number ranges can be rolled with just a couple of six-sided dice.

Type: While this category doesn't appear too useful, it is important in working out what treasure the monsters have, if any. At the back of the *Out of the Pit* book, there are a number of treasure tables, based on the type of creature. There is a table for Humans and Humanoids, for example, and another one for Undead creatures, and so on. When an opponent is encountered in its lair, and killed, you can roll the treasure on these tables. Only Humans and Humanoids carry treasure outside their homes (most monsters don't have pockets to put it in!).

Reaction: This is very important, especially when playing with a GameMaster. If the being is Friendly, it greets them warmly, and shows no hostility at all. It may share food or provide useful information, such as a map of the area or a useful clue. However, Friendly creatures can quickly turn Hostile if they are treated rudely or attacked.

Neutral creatures will be wary, but will not normally show open hostility provided the adventurer(s) do not threaten them.

Unfriendly beings will show displeasure at encountering the adventurer(s),



but will not leap straight into battle unless they know they have a chance of winning. Unfriendly creatures may be impressed into helping an adventurer by feats of strength or magic, though they will usually turn nasty if they aren't watched carefully.

Hostile creatures will usually leap straight into the fray with little thought for winning or losing. If the creature is unintelligent, this usually means that it is just very hungry! If it is cleverer, but still Hostile, it will normally have a great hatred for humans, no matter how friendly they try and appear.

In some cases, a creature may have two or more reactions listed; which one it takes will depend upon how carefully the adventurer(s) treat it. Orcs, for example, may sometimes be frightened away by a crafty adventurer; at other times they will attack immediately!

Intelligence: This is the last category, and quite simply shows how clever the encountered creature is. There are four ratings under this category: High, Average, Low and None. Most humanoids rate as High (human beings fall somewhere in the middle of this category, as there are some creatures cleverer than them). Most Monsters and some Animals will be of Average intelligence; the rest will be Low. In most cases only Plants will have no intelligence at all.

Intelligence can be useful in figuring out what a creature will do in a fight, or in some other situation requiring quick thinking. A clever being will use cunning and tactics, and may even have spells or special weapons (an intelligent being with a magic sword will use it to fight with, if it can). Stupid creatures will not bother with tactics; they are much more likely to just leap straight into battle, no matter who their opponent is.

Those are the ratings; they are quite simple once you get used to them, and do speed up play quite a good deal. Anyway, that's enough chat; let's see the things in action. Here are a pair of creatures that didn't quite make it into *Out of the Pit* (the book) in time; I hope you 'enjoy' them, if that is the right word!

SKURASHA

Skill: 8

Stamina: 11

Habitat: Demonic Plane, Dungeons, Ruins

Number Encountered: 1

Type: Demon

Reaction: Hostile

Intelligence: Low

Imagine a jelly-fish. Imagine a jelly-fish that stands seven feet tall on a dozen slime-trailing tentacles, that shuffles about dungeon passages in search of prey to suck the brains out of. Equip it with a band of waving, sting-tipped tentacles, and a ring of eyes that allows the monstrosity to look in all directions at once, and you have a Skurasha. An unintelligent servant of the Demon Princes, a Skurasha is usually left to patrol outlying passages in case of adventurers or invading troops. They are brought up to attack just about anything they encounter, and they appear to be able to smell humans, in particular, from a long way off.

They attack with their tentacles, by reaching out and stinging. They are not sociable creatures, being stupid and aggressive, and they are unable to communicate except by waving their tentacles in complicated patterns. Other creatures, even the disgusting Demonspawn, will rarely work with them, for fear of being attacked themselves, and so the Skurasha are left to wander the lonely passages alone.



GLYTH

Skill: 12

Stamina: 12

Habitat: Dungeons, Ruins, Caves

Number Encountered: 1

Type: Undead

Reaction: Hostile

Intelligence: High

The Glyth are shadow-skulking undead creatures which lurk in the darkest places. They look, as far as anyone can tell, like the shadows of tall, muscular humanoids, with no features save a pair of slanting, yellow eyes. They are solitary beings, and have never been encountered in the company of other Glyth, or any other creatures.

It is possible that Glyth are related to Will-o'-the-Wisps, for like those unearthly creatures they feed on the life forces of humans. A Glyth will lurk amongst the shadows in the corners of dungeons or caves, slipping and skulking about until it detects the presence of a human. Using the gloom as cover, it will sneak up close, and then pounce, grabbing its prey in a pair of very strong ghostly hands. Its opponent must roll under their Skill score to escape its grip, or the Glyth will slowly twist their head around until they are looking into its evil glowing eyes. Unless the unfortunate victim can struggle from the Glyth's clammy grasp, by rolling under their Skill again, they will look on abstractly as the Glyth slowly twists and bends their necks until the bones snap and their life force is sucked from them.

Glyth can be fought normally, though their shadowy forms are so hard to connect with that a successful blow will only cause 1 Stamina point of damage. However, shining a bright light directly at them will cause 1 die of damage to them, and (on a roll of 1 to 4 on one die) cause them to flee. If their victim is carrying a lantern or lighted torch, they can thrust it into the Glyth's face and scare it away, rolled as above. If the attempt fails, though, the Glyth will grab hold again, and try to strangle the life out of its victim.

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the WARLOCKS OUIL

Grumble, grumble, grumble. You just can't get hold of any decent essence of bat spleen nowadays. Yes, I've really had a bad spell recently - it wrecked half of my library! It isn't easy being a Warlock, you know . . .

I blame it all on the Gremlins in this issue's adventure, Temple of Testing. They get everywhere, you know - in the cauldron, under my hat, in my wardrobe, and even at Puffin Books. I cast my charm of checking on all the Fighting Fantasy books before they are published, so it must be the Gremlins who caused the following:

In *The Rings of Kether*, reference 346 should give the option to go to 268, not 263. The weapon strength box is missing from the Adventure Sheet, though this doesn't affect the game.

In *the Seas of Blood*, reference 352 should give the option to go to 225 not 255.

These little gremlin-quirks will be removed in the next reprints. Meanwhile I hope all you adventurers will remember this when you meet the Gremlins in an adventure. Don't let the little blighters off lightly. If I get hold of them they'll be fried, toasted, grilled, minced . . . and tickled for good measure. Anyway, those are my grumbles - what about yours?

Dear Warlock,

Being a sorceress of extreme skill, not forgetting my superior powers with the sword, and overwhelming modesty, I am disgusted, nay amazed even, to find that so few females seem to be mentioned in your magazine. I am sure that there must be some out there. I myself actively pursue FF books [*Do you ever catch them?* - The Warlock], except for recently as I am currently sitting exams in Advanced Level Sorcery. So beware that I don't turn you all into Mud Hoppers for failing to show the female interest which I am sure you Sewer Snakes throw into the bin.

Your sexism is quite uncalled for, and I display my displeasure by using this rather vile yellow notepaper. I obtained the colour by steeping it in essence of bat spleen and Adventurer's Sock . . .

Yours heatedly,

Kim Griffith (my lady to you),
Brixham, Devon.

* Well, it seems that females are good for something after all - the essence of bat spleen was much appreciated! Not so sure about the Adventurer's Sock, though . . . The Warlock.

Dear Warlock,

Although my friend and I think your books are fantastic, we have one major complaint. All your adventurers are male!!! Well here are two who aren't! It is the same in the actual *Fighting Fantasy* Gamebooks, the main character is always male. I know you are less likely to find a female adventurer, but you could at least take it into account.

Yours unchauvinistically,

Lisa Footitt and Lisa Brammer

Dear Warlock,

I have seen the letters lately on your page putting down the D&D system in favour of the *Fighting Fantasy* games system. All I can say is - have those people who criticise it tried it properly? Please remember, you don't have to be the DM. To enjoy the game by playing it, just let your DM take care of the rules that are complicated.

The *Fighting Fantasy* gaming rules are excellent for the books, but the real role-playing rules are far superior. Also, can anybody tell me of a role-playing club in my area I can join?

Yours hopefully,

Ruth Lee,
Chelmsford, Essex

* I don't know what Kim was complaining about, the magazine's full of females today. If you're interested in Role-Playing Clubs, Ruth, you should get *White Dwarf*, which occasionally runs a clubs section in its Help column. As for your suggestion - it seems all very well to say 'let your DM take care of the rules that are complicated', what are you supposed to do if you are the GM? But did someone mention role-playing games?

Dear Warlock,

I feel that I must inform D Openshaw, whose letter was printed in *Warlock 6*, that *Fighting Fantasy* is not just a solo adventure game. It is also an introductory role-playing game, and therefore there is just as much reason to publish *Fighting Fantasy* role-playing game scenarios in *Warlock*, as there is to have solo adventures published in the magazine.

Yours sincerely

Jack Arthurs,
York.

Dear Warlock,

Your magazine is brilliant for all the needs of an adventurer! I'll give my opinion on the *Fighting Fantasy* vs Role-playing Games war: I think the role-playing games are obviously superior to *Fighting Fantasy* gamebooks, in that they provide almost any

option during game-play and also have more detailed ways of measuring and using abilities. But during a battle, this does hamper game-play, and lessons the excitement, but that depends on how fast and experienced the player is, doesn't it?

Yours faithfully,

Julian Hawksworth,
Northwood Hills, Middlesex.

Dear Warlock,

Great Stuff! Issue 6 was the best so far. Keep up the good work. Concerning the current argument, I agree that the basic rule system used in FF should remain as it is because this is what makes the gamebooks the great success that they are - almost instant gaming without having to blow your mind on million-paged rules manuals which some people feel are just too extravagant. I never got into D&D as I couldn't get an interested group together, so I jumped with glee onto *Warlock of Firetop Mountain* when it first appeared, and all of the following adventures too.

Then I discovered a great game system currently on the market that bridges the gap between the gamebooks and rolegames proper which can be played either in a group or as solo adventures, however it seems to be a bit of a taboo game that is not worth mentioning. *Tunnels & Trolls* is the game so let's hear more about it. I would highly recommend it for those who enjoy solo games but want also to experience a slightly more complex and realistic effect system. Is there anybody out there who agrees with me?

Yours sincerely,

Julian Merriman,
Cumbran, Gwent.

* Well, is there?

Dear Warlock,

I was totally flabbergasted by all the people in *Warlock 6* saying that *Dungeons and Dragons* is better than *Fighting Fantasy* and other gamebooks. How can they say things like that? *Fighting Fantasy* books are obviously much better as they sell more copies. I've never seen *Dungeons and Dragons* on the bookshelf of my local newsagents.

Yours exasperatedly,

Jerry Taylor,
Exeter, Devon.

* It doesn't look as though this argument is going to go away, and it seems to me (as the Wisest Wizard who ever lived) that it's a case of different strokes for different folks, as those wacky Americans are fond of saying. Luckily, however, my mail-vulture brought me some letters on different subjects.

Dear Warlock,

Seeing nobody else has mentioned it, is the ragged prisoner in *Deathtrap Dungeon* (entry 210) intended to look like Ian Livingstone's miniature in the *White Dwarf* personality set? Or is this striking resemblance just a coincidence?

Yours curiously,

Stephen Soyka,
Dennistoun, Glasgow.

* It could just be a coincidence, but then again while scrying in my crystal ball one day I did see some artistic looking fellow scurrying away from Ian's house early in the morning.

Dear Warlock

What I am writing to you about concerns

spiders – yes spiders! After reading through some of my back issues of Warlock I noticed that the spider on page 23 of Warlock 5 has 9 legs, and that the death spider on page 4 of Warlock 4 has only 7 legs. But apart from that your magazine is fab – keep up the good work.

Yours sincerely,
Michael Haigh,
Stocksbridge, Nr Sheffield.

*** Pah! Foolish mortal, the Warlock cannot err! It is only in your mundane world of Earth that spiders all have to have 8 legs. In the many worlds of Fantasy that my eldritch power allows me to pass through, I have seen spiders with 5, 12 and even 69 legs! Think ye not to beflummox such a cunning conjuror as myself with feeble facts.**

Dear Warlock,

So far, I have bought three *Fighting Fantasy* plastic figures but I am aiming to collect the set. They are well worth the money and it is a good idea to have the same body with many various heads and shields. I have already begun making games for these successful figures but there is only one thing which puzzles me. Why are there three different Orc bodies but four various Orc heads?

Also, Paul, my brother and I have been wondering if you will make any monsters for these figures. Take the Styracosaurus and its Lizard Man rider, for example, from Island of the Lizard King. These would add extra excitement when playing games.

Yours hopefully,
Stuart Neil Hardy,
Sheffield, Yorkshire.

*** The four Orc heads are given so that if you want, you can make a two-headed Orc! For extra excitement when playing games, you should also try the new, smaller Psychostyrene figures produced by Citadel. These will probably include monsters to really spice up your play, and because they are smaller, they are also perfect for use with other rolegames – including Citadel's own Warhammer Role-Play.**

Dear Warlock,

I have read all of the *Fighting Fantasy* books, and also the *Lone Wolf* books, and I'm now reading *Avenger* by Mark Smith and Jamie Thomson. The thing I like best is fighting all the different monsters, and my favourite monsters are the Wheelies in Steve Jackson's *Citadel of Chaos* [Paragraph 316 – *The Warlock*]. I can do wheelies on my BMX bike, too.

Yours gyratingly,
Kevin Donger,
Turriff, Scotland.

*** I hope the wheelies you do on your bike aren't as dangerous as the monsters. A friend of mine once tried to build a horseless chariot by chaining Wheelies to the corners. In the end he had to give up because he got a puncture-not in the wheels but in himself!**

Dear Warlock,

I am writing to complain about your magazine. I am an ardent reader of the *Lone Wolf* books, because you can follow the story through the books, and so I was pleased to see you say that *Warlock* would now be dealing with all the gamebooks, rather than just *Fighting Fantasy*. But when I read issue 6, I found that most of it was still

for *Fighting Fantasy*, except the Arcane Archive, and Omens and Auguries. When are you going to give us more on the other excellent gamebooks? I want a *Lone Wolf* adventure in *Warlock*!

Yours demandingly,
Justin Davies
Tunbridge Wells, Kent.

Dear Warlock,

I started adventuring through your *Fighting Fantasy* gamebooks and I think they are very good. But now I like to game using some of the other books written by people like Joe Dever, Jamie Thomson, Herbie Brennan and Morris Simon, I think you should have more features on other gamebooks as many of them are as good as Steve and Ian's.

Yours sincerely,
Richard Sloane,
Amersham, Bucks.

Dear Warlock,

I am writing to say how much I enjoyed reading Omens and Auguries, but do try to keep it *Warlock*, the *Fighting Fantasy* magazine, and try not to stray too far into other makes of gamebooks.

Yours faithfully,
Jonathan Whitney,
Colchester, Essex.

*** It isn't easy being a Warlock – it's not all magic and mystery you know! Unfortunately one spell I don't have is Pixel's placatory pleaser, which allows you to give everybody what they want. So I'll have to do it the hard way, by assuring Jonathan that there'll still be plenty of *Fighting Fantasy* in the magazine, so there's no cause for alarm, while pointing out to Justin and Richard that we'll be giving other gamebooks as much coverage as we think our readers want to see. Scrying into the future tends to make my eyes water, but through the tears I did spot the possibility of a *Ninja* adventure by that snivelling, nosy, meddlesome Jamie Thomson appearing in the magazine soon. Keep your eyes peeled back (and dry!) for details.**

Dear Warlock,

This is a poem which I've written, for

Fighting Fantasy, which I decided to send to your magazine:

The Warrior's Tale

For so many months now I've battled my way,
Into and out of the dungeons they lay:
Grabbing the loot I can-potions and all,
Hitting and swiping at orcs big or small;
Tackling the big game-like of Balthus Dire,
In Hell House I left roaring trails of fire.
Not in vain is this quest, though so bloody and
tough:-
Great riches await, but the way will be rough.

Fighting and slaying I bravely go on,
Against mighty foes and the doers of wrong.
Narrow the path through the Scorpion Swamp,
Terrors all round while through Darkwood
you romp.

Always the hardy for adventure will yearn,
So eager to journey-and new tales to learn,
Yet never that certain they'll ever return ...

Yours enthusiastically,
James Read,
Ewell, Surrey.

*** A very clever and entertaining little poem, that. Well done, James.**

That's all for this issue, I'm afraid. Remember, though, I want to read what you feeble creatures think about *Warlock*, *Fighting Fantasy*, other gamebooks, role-playing games or anything else! Send your letters to:

The Warlock's Quill,
Warlock Magazine,
Games Workshop Ltd,
27-29 Sunbeam Road,
London NW10 6JP.

Don't forget, we're also interested in receiving any contributions for the magazine. We want plenty of articles, adventures and solo adventures to give the *Games Workshop* goblins to read – it keeps them out of mischief, you see!

Contributions should be typed, double-spaced, on one side only of plain paper. Leave large margins at both sides of text.

Until next issue, may you never be caught in the Maze of Zagor without a trusty weapon!

– The Warlock



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**IN THE WORLD OF LONE WOLF
A NEW HERO HAS ARISEN**

GREY STAR THE WIZARD

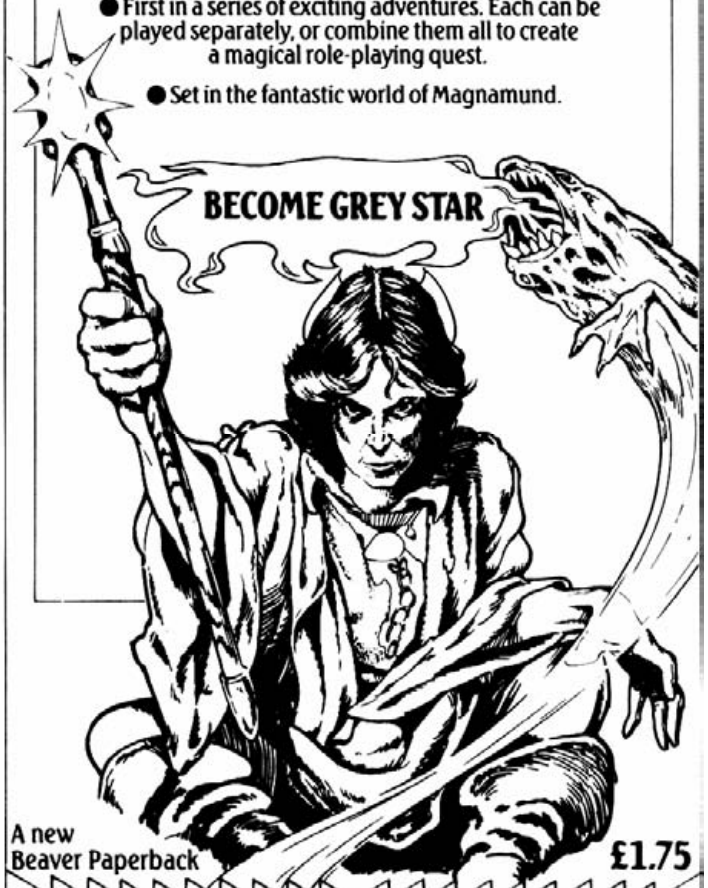
PAGE & DEVER

You are Grey Star. From the core of a raging storm you appeared – a human child, ship-wrecked and orphaned, a gift of hope to the exiled Shianti sorcerers. Ever since that fateful night they have raised you as one of their own, teaching you the mysteries of their magic in preparation for an epic quest.

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You must find the legendary Moonstone and with its power crush the evil Wytch-king of Shadakine. For only you can save the land of your birth from the cruel grip of his empire. But be warned! Ahead lies a terrifying journey into the unknown where survival or death confronts you with every turn of the page.

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Arkenor & Max part II

When we left our heroes they had befriended the vain but un-glorious knight Sir Agravaine and his squire, Botolph...

WAFFLE!
BRAG!

But they soon grow tired of his boasting...

DID I EVER TELL YOU ABOUT THE TIME I KILLED THREE MANTICORES SINGLE-HANDED?

DID YOU EVER...?

SIGH! I'LL BE GLAD WHEN THIS KNIGHT'S OVER WITH - WHAT TIME IS IT ANYWAY?

I DUNNO, MY MOONDIAL'S ON THE BLINK ... BUT IT'S DEFINITELY NIGHT-TIME!

Meanwhile in another tunnel, Mordrake the hideous dragon prepares an unwelcome surprise

YEEES... ONE PUFF OF MY FIREY BREATH AND IT'LL ALL COME DOWN!

JUST A CHANCE ROCKFALL, AND NO-ONE'LL BE ANY THE WISER!

... SO I ASKED THE CHEP IF HE HAD A HORSE I COULD BORROW...

HERE THEY COME, THE FOOLS!

... AND HE SAID NO, BUT OFFERED TO LEND ME HIS DOG - SHAGGY GREAT HEOUND 'T WAS...

BETTER HIDE!

.. SO I TOOK ONE LOOK AT THE MANGY BEAST AND SAID...

WHAA... AA...

TICKLE!

... "SURELY YOU WOULDN'T SEND A KNIGHT OUT ON A DOG LIKE THIS ... AHAA ..."

AA... AAAAAA...!

WHASSAT NOISE?

TCHOOO!!!

DON'T WORRY - IT'S JUST A CHANCE ROCKFALL ... HAPPENS ALL THE TIME!

OH - *BOOM* *BOOM* *BOOM*!!!

Random Encounter:

3 - DEMON PATROL
4 - PT

... SO THIS CLERIC GOES INTO A TAVERN, RIGHT, 'E GOES UP TO THE BAR AN' SEZ...

SSH! WHASSAT?

Later...

HMM! DRACO CONFLIGRATIO HORRIBLIS IF I'M NOT MISTAKEN... RIGHTO!

HYUK! HYUK!

HELP!



The ARCANE ARCHIVE

New acquisitions in
the WARLOCK'S library,
reviewed by Paul Cockburn

**The Renegade Lord/The Rack of Baal/
Mechanon/ Lost In Time**
Mark Smith & Jamie Thomson,
Sphere
£1.75 each
Falcon Series Adventure Gamebooks

Now, be careful here Paul, Jamie's only a page or two away, and he gets very angry if you upset him. I'd best start off by saying that I think these are ace books, they have one of the best background plots of all the gamebooks published this far, and they are very well written. I enjoyed them a lot.

That doesn't mean I can't find something to complain about. My only beef about Falcon is that it does get a bit complicated. You are Special Agent Falcon, and you work for TIME, a secret organization which tries to act as a police force for all time – a different job! That's why you are given a long list of very useful equipment: a time machine, hologram generator, holodetector, molecular convertor, a flyer, a blaster, a psionic enhancer . . . and in case you get stuck, there is a super-computer who can help you out called CAIN. And you'll need every bit of help you can get because one of the Time Lords is the bad guy, and you can bet that anything you can do, he can do twice as quickly and twice as nastily!

These are great adventures, but don't treat them the same way that you treat your ordinary adventure gamebooks. For one thing, they are 420 entries of close-typed text, with a lot of information which you have to keep track of. I don't think they are best tried sitting in the back of the car. You also have a lot of free choice about which planets and which times you visit in which order. This is a good thing,



and it leaves you in control of the book (and not the other way round). You are also on a detective mission, so you have a real job of work to do. Are these the toughest gamebooks yet? Could be, could be . . .

In *The Renegade Lord*, you are pursuing the Time Lord who has turned his enormous powers to evil – just as soon as you can find out which Time Lord is the bad 'un. You journey back to the time of the Napoleonic Wars and meet the Huns riding out of the steppes. You can also prove that as a special agent you are about as much use as a chocolate fireguard, when you run up against a Cydroid. This robot can kill you without blinking an eye (do they blink?), and it leaves you feeling very fed up with a book that didn't tell you that there were mechanical humans about who could make mincemeat of you. Why do so many gamebooks have to do this? Don't you get tired of getting killed by something you've never heard of, but which the character in the book ought to be aware of. Grrrrrr . . . In *Mechanon*, the evil Time Lord is trying to resurrect a planet-load of grim robot warriors. Hint Number One: don't get into a fist-fight with these boys. By Book Three, you are up against the cosmic supervillain, Baal. You must recover pieces of the Rack, the device that held Baal prisoner, so that he can be captured again. However, Baal has plenty of help, and you will find yourself coming up against all sorts of traps. And in Book Four, you are trapped in time when your time machine malfunctions, and your arch-enemy reappears for another round in the match.

All in all, four pretty good stories for experienced gamers. The best thing

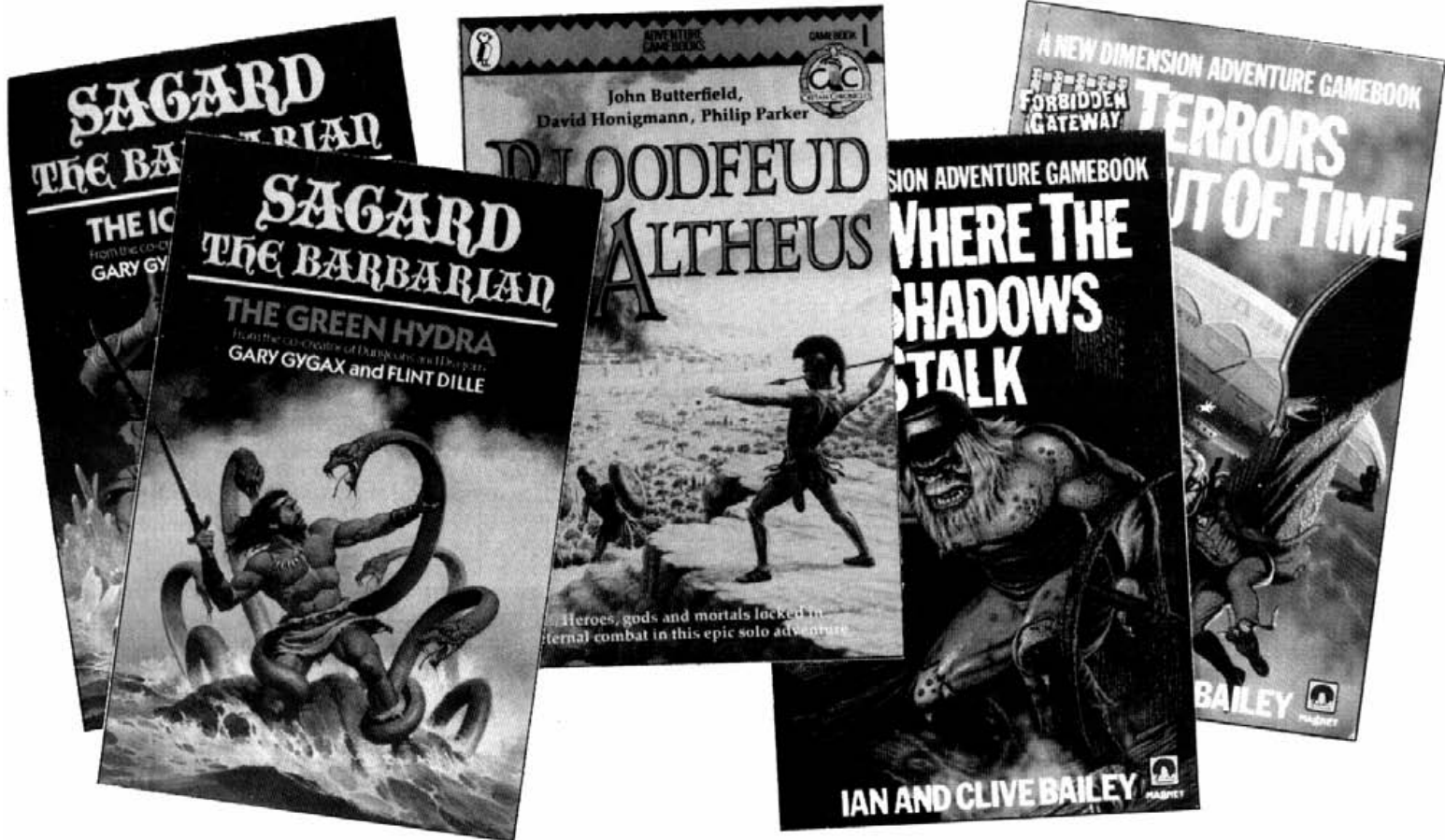
about them is that little touch of Doctor Who that runs all the way through the series. You'll get a lot of fun out of these.

The Ice Dragon/The Green Hydra
Gary Gygax and Flint Dille
Archway Paperbacks
£2.25 each
Sagard the Barbarian Series Hero's
Challenge Gamebooks

Gary Gygax is, of course, better known as the co-author of *Dungeons & Dragons*, Flint Dille is the author of numerous children's cartoon show scripts (including 'Mr T') and, I regret to say, it shows.

In the books' favour, it must be said that they are very portable—you could almost play them one-handed. The rules are very simple, not to say simplistic (no character generation, no attributes other than fighting). You need only generate numbers in the range 1–4, so flipping the pages and reading the number in the corner is almost as satisfactory as rolling a die. Furthermore, Sagard's statistics are repeated at every single encounter, and it's a piece of cake to remember any artefacts or trophies you collect.

The fights do get pretty repetitive after a while. Especially when you realise that you ought to fight just about everything – the few occasions when you should run or talk are very clearly sign-posted. Nor need you worry about running out of 'hit points'; the amount of healing being dished out meant that I hardly ever had to start a fight in less than full health. Moreover, the adventures themselves are transparently linear, with real choices being few and



far between. At one point I was told I had discarded my mail shirt in favour of speed. This point could have been done much more subtly by having the pursuers catch up-how else can you learn the limitations of your character? Then, in the next section, I was directed to a section I had only just turned away from!

Judging by the series' title and the liberal smattering of alluring females – scantily clad' or 'wearing diaphanous gowns' – the aim was to recreate the atmosphere of R E Howard's wonderful *Conan* stories. I'm afraid I have to say that the attempt has failed.

Bloodfield of Altheus
John Butterfield, David Honnigan & Philip Parker,
Puffin,
£1.95
Cretan Chronicles Series Adventure Gamebook

This new series of adventure gamebooks is different. It is different because it is not set in a fantasy land, but in the times of the Greek myths. It is different because it is more complicated than many other gamebook series. And it is different because some nice touches have been included in the design. But, in the end, most of the ideas have a familiar air about them, so experienced solo players need have no fear that they will not be able to follow these books.

You are Altheus, a young hero commanded by the God Hermes to avenge your brother, Theseus. You start off with no greater weapon than a club, even though you must battle against the greatest monsters of legend, and possi-

bly risk the anger of the gods themselves. You also have only four 'life levels'; you are either healthy, wounded, seriously wounded or dead. Not much room for error there! You might think it wise to stay out of as many fights as possible, at least until you are better protected and armed. No, that's not a wise idea, for you must also try to increase your honour and reduce your shame. If you get more shame points than you have honour, you will have to fall on your shortsword! This must be the only game where you can lose regularly by suicide...

There is also a mechanic by which you can add 20 to the number of the paragraph you are reading and 'take a hint'. This, however, turns out to be the most frustrating idea of them all! Even with this 'extra' routing possibility, you will still find that choices are made for you, and that you make mistakes that the hero Altheus would not have done. You just aren't told enough!

I really like the old Greek myths, but I didn't like this gamebook. I think you have to be a real fan of solo gaming to want to give them a try.

Where the Shadows Stalk/Terrors out of Time
Ian and Clive Bailey
Magnet
£1.95 each
Forbidden Gateway Series New Dimension Adventure Gamebooks

According to the back cover, these books take you to 'a new dimension in adventure gaming'. And for once, I can agree that, at least in terms of atmosphere and plot, this series is very diffe-

rent. If you're tired of dungeon-bashing and fancy your chances as a psychic investigator, look no further.

The series is evidently inspired by the works of horror-author H P Lovecraft, or, at any rate, by the Lovecraftian role-playing game, '*Call of Cthulhu*'. Unnamable things have been seen in disused mines near an isolated Welsh village; locals have succumbed to a mysterious and horrific disease; and an unnatural mist now threatens to cut the village off completely... The world is under threat from extra-dimensional horrors, but the full enormity of the threat is only gradually revealed, building the suspense wonderfully... That is if you've not got bored with going insane, or dying horribly for the umpteenth time. I must say that I found the first book very difficult to complete and would recommend that you don't start with a character of less than average scores.

The second book takes you from darkest North Wales to darkest Egypt, and features a desperate battle on the top of a giant airship, of all things. Curiously, I can find no references to the time in which the series is set, and one or two of these otherwise atmospheric details took me rather by surprise.

Still, it's the pace and plot that carries these books; the mechanics are very straightforward, and the 'correct' routes arc still as few as ever, albeit well-disguised. The development of your character from book to book, however, is handled in a most unusual way – if you choose to try to improve any of your attributes, there's a fair chance they'll be reduced! Such is the nature of the ordeals through the 'Forbidden Gateway'.

DEATHTRAP ON LEGS



GM'S INTRODUCTION

The scenario is set the morning after the successful completion of the Trial of Champions, Baron Sukumvit's fiendish Adventurers' Challenge set in a monster-infested dungeon. The Labyrinth of Fang is being hastily dismantled by the disgruntled Baron, and there is great rejoicing in the town.

This adventure should be run when one of the players has completed the *Deathtrap Dungeon* book (FF6). The Hero will be joined by an entourage of Fang townspeople, eager to escape from the dull grind of everyday life in the port (this gang of novice adventurers will be played by the other players). Once both parties have accepted each other, they set out to visit a friendly Mage, who has invited the Victor to his country retreat. The Baron, on the other hand, has other plans, and has hired a fearsome Gumar hunter and his Crocosaurus to retrieve his treasure, and help stifle the news of his humiliating defeat. The Crocosaurus will track the player characters by smell, as the laurel crown given to the Hero was soaked in Essence of Jankel Root, a strong-smelling aromatic. His agent, Jaiphrai Ah'Cha, who you will remember as the small man with slanted eyes who led the Hero into the dungeon, has also been despatched to oversee the assassination . . .

You, the GM, should first read through the whole scenario before you begin to play, making sure you are quite familiar with the storyline and its characters. You should then read the Players' Introductions aloud, and find out what the players wish their characters to do next. The adventure as a whole is structured like this: each section will open with a description to be read out to the players, followed by notes for the GM so that you can tell the players the results of their choices.

Note that the Champion of the Labyrinth will still own any magic items he may have acquired during his ordeal. If appropriate, these may be used during the adventure.

by Paul Mason and Steve Williams

A multi-player adventure for 3-6 players, following on from Ian Livingstone's *Deathtrap Dungeon*, and using the *Fighting Fantasy* rules.

PLAYERS' INTRODUCTIONS

[To be read to the Champion]: *It is the morning after your triumph. The cheers and congratulations of the townspeople are still ringing in your ears, and the evening's feasting and revelry have left you tired and emotional. Dragging your stiff body out from under the cart which you unaccountably chose as your resting place earlier this morning, you survey the scene. Tucking your fragrant laurel crown into your pocket, you strain to lift your leather backpack, weighed down by the fruits of your victory (10,000 gleaming new gold pieces!). But as you struggle to raise your hoard, the weakened leather stitching gives way, scattering your treasure on the muddy wharf. Cursing your 'good fortune' you start to scoop the muddied coins back into the ruined pack, suspiciously eyeing the shifty-looking locals who loiter in dark alleyways.*

[To be read to the other players]: *With the feasting over and the grim prospect of another year's toil ahead, -your little circle of friends gathers outside the Staggering Foal Tavern, awaiting the noxious Hubba Thangfane, your employer. Life on the docks holds little in the way of adventure, and you dream of sharing the fame and fortune of yesterday's Champion. Idly glancing at one of the carts sitting on Dwight's Wharf, one of you notices a well-dressed, but dishevelled figure emerging from beneath its wheels. He stumbles, clutching at a bulging sack - obviously too much of a load. Suddenly it splits, loosing a cascade of golden coins. Heads turn as people stop their work to marvel at the glittering hoard. Realising the dangers that await one foolish enough to flaunt his wealth in such a notorious district, and contemplating the possible rewards, you decide to cautiously approach and offer your services.*

GM'S NOTES

At this point, the GM should encourage the players to act out their meeting. They must decide what attitudes they wish to take towards each other. They may choose to fight over the gold, but if they do the adventure will be rather short! A far more sensible approach would be for the gang of townspeople to agree to assist the Champion in the transportation and guarding of his gold - in return for a generous wage, of course! If this is what the players do, then go on to the next section.

INVITATION FROM A WIZARD

PLAYERS' DESCRIPTION

Having made your agreement, you repair to an Inn to celebrate. While you are sealing the deal, you are interrupted by an unusual phenomenon. Before your bemused gazes, a column of blue smoke begins to stream out of the floorboards, and form itself into the shape of a large face. Although it is made of indistinct swirling smoke, you make out a wrinkled, bearded face smiling benevolently. Then, a dry, crackly voice speaks from out of the mist . . .

"Greetings, Champion. My name is Badedas the Blue. As you may have guessed from my means of communication I am a wizard, and rather a good one although I do say so myself! I was very impressed, nay amazed! to learn that a Hero had escaped from the Baron's Deathtrap Dungeon. You must be made of strong stuff indeed. I was wondering if after such arduous exertions you would care to visit me at my tower to recuperate? I can assure you of my full hospitality,

and I'm sure I'll be able to interest you in a gift or two, as well as my fabled swirling bath of many currents – guaranteed to soothe all your aches and pains. Meanwhile, here's a map to direct you to my abode."

There is a sharp 'pop', and a scroll appears out of thin air and drops into a tankard of ale! You quickly retrieve the map, as the wizard's voice rasps out faintly: "I look forward to meeting you . . ." And then the illusion vanishes, leaving you in the smoky confines of the bar.

GM'S NOTES

The ale-sodden map is still readable, and clearly shows the road from Fang to the tower of the wizard Badedas. Note that the wizard's means of communication is only one-way – the players' characters may try speaking to the wizard's apparition while it is still visible, but they won't get any reply. The adventurers may then prepare for the journey.

Equipment: All members of the party may equip themselves with essential adventuring equipment (see page 41 in *Fighting Fantasy*). **Provisions:** The trek should last no longer than three days, so all provisions may be carried in backpacks. **Transport:** Badedas' tower lies due east of Fang, roughly twenty leagues distant, between the Icefinger Mountains and the River Kok. Fine Chiang Mai horses can be bought for a fair price (10 Gold pieces each).

THE JOURNEY

PLAYERS' DESCRIPTION

You leave the squalor of Fang behind you, and proceed along the eastern trading route, staying within sight of the River Kok. The countryside is barren, with few settlements, and the occasional stunted tree seems to leer at you contemptuously. To your left, the snow-capped peaks of the Icefinger Mountains tower majestically over you like brooding titans. Every so often, you pass a traders' caravan, no doubt bound for Zengis or the lands beyond. As night draws in you decide to set up camp, lighting a fire to ward off any unpleasant predators.

GM'S NOTES

The first day's travel should pass without incident, although you may wish to 'soften up' the players by treating them to one or two random encounters (roll on the PLAINS tables in *Out of the Pit*, page 126).

On the second day the party must leave the main road and bear off towards the tower in the northeast. The trail will take them into one of the many pine forests of this northern valley. Should you wish to inflict yet more horrors on the players, roll for encounters on the FOREST encounter tables.

THINGS THAT GO HISS IN THE NIGHT!

PLAYERS' DESCRIPTION

Your second day of travelling is hardly more remarkable than your first. In the late afternoon, however, you are overtaken by a small man wrapped in swathes of loose cloth riding at breakneck speed. The mysterious rider ignores you, careering off along the trail, further into the forest.

As the sun begins to slide below the horizon, you prepare your camp for the night, taking turns to stand guard. The heady aroma of the pine forest mingles with that of the camp-fire to lull your tired senses, and sleep overtakes you . . .

GM'S NOTES

The mysterious rider is Jaiphrai Ah'Cha. He overtook the player characters to check where they were, since the Crocosaurus was having difficulty following the scent of the Jankel Root amid the redolent smells of the pine forest. Once he had satisfied himself that the party was following the trail, he circled back through the forest and put the Gumar warrior back on their trail.

At night, you should determine randomly which player-character will be on guard when the Crocosaurus attacks. Rather than simply having the monster storm into the camp for all to see, try to conceal the beast's true appearance by giving very little away. Remember that it is dark, and the characters will merely gain glimpses of the purple monstrosity in the firelight as it thrashes through the undergrowth. The Crocosaurus will burst out of the forest at intervals, attacking a party member (with twice the chance of it being the Hero, since he has the laurel crown) and then crashing away into the blackness.

	SKILL	STAMINA
CROCOSAURUS	14	18

The beast has three attacks: its bite, its tail, and one of its claws, and each of these may be against a different opponent (thus the Crocosaurus has an ATTACKS score of 3, see page 46 in *Fighting Fantasy*).

Should any character have the good sense to grab a burning branch from the camp-fire and fend off the monster, the beast will retreat back into the depths of the forest, as it is mortally afraid of fire. Also, should its STAMINA be reduced to less than 10 it will back off into the undergrowth. If the characters are foolish enough to pursue the creature, roll on the FOREST encounter table to see what denizen of the night they stumble into. It is important that the Crocosaurus escape from this encounter, since it plays a major role in the finale.

Assuming they survive the terrors of the night, the party

KEY TO MAP. 1) CAMP FOR FIRST NIGHT 2) CAMP FOR SECOND NIGHT (CROCOSAURUS ATTACKS).



should be rattled enough to jump ten feet at the sight of a field-mouse!

SAVING THE BACON

PLAYERS' DESCRIPTION

The forest finally thins out into a large clearing. As you enter it, a wild-eyed, fur-clad primitive bursts out of the trees, clutching a squealing piglet in his arms. Moments later, a ferocious tusked Boar charges out of the undergrowth and bears down on the hapless Hill Man, knocking him to the ground. You realise that this berserk beast is quite capable of goring the savage to death. The Boar backs off, preparing to attack...

GM'S NOTES

Get the players to make a snap decision: will they rescue the pathetic Hill Man, or abandon him to his grisly fate?

WILD BOAR	SKILL	STAMINA
	6	5

If rescued, the Hill Man will be badly injured, but grateful to the party, and prepared to give them what assistance he can. By grunting and gesticulating, he will try to tell them that he saw a huge four-legged monster earlier that morning, heading northeast. [Note: Try acting the part of the Hill Man yourself, remembering that he cannot speak or understand the language used by the characters. Everything must be communicated by gestures and grunts].

THE FINAL STRETCH

PLAYERS' DESCRIPTION

Rising above the trees ahead of you, you spot the crenellations of the wizard's tower. Knowing that your journey is nearly at an end, you quicken your pace, still wary of what may lurk in the forest's murky depths. The tower is surrounded by a rough stone wall, about twenty feet tall, which has partially collapsed. Obviously the wizard is not overly concerned by its rundown condition, as he has also let weeds grow in the courtyard. You cautiously advance through a gaping gash in the outer wall and across the bare courtyard towards the base of the tower. All is deathly still.

A whirr of machinery stops you in your tracks, and you watch the portcullis slowly grind its way upwards to reveal a dark, ominous interior. A figure steps out from the gloom, clad in a loose fur jerkin and little else. He seems utterly entranced – his eyes unfocused as he shuffles towards you, trailing his spear on the ground beside him. Then he stops, and brings his eyes to bear on you. A vaguely familiar hiss behind you diverts your attention from his reverent gaze, and you whirl around to see a monstrous purple beast lumbering through the hole in the outer wall towards you, greedily flicking his prehensile tongue. Your only means of escape has been cut off!

GM'S NOTES

The Gumar hunter controls his Crocosaurus by means of a telepathic mind-link, which allows him to direct his beast to its prey without speech – leaving him free to fight on foot. Once the players realise their plight and rally to attack the monster, the barbarian will hurl his spear into the group (choose his target at random, then conduct the attack as normal. If the Gumar is successful, the spear will do damage, otherwise it will miss). He will then charge towards them, brandishing a vicious-looking hunting knife.

GUMAR HUNTER	SKILL	STAMINA
	7	8

If the Gumar hunter is killed, his loyal Crocosaurus will go berserk, doing an extra point of Damage with each successful attack. However, this frenzy is so taxing that the beast will lose one point of STAMINA every round. The Gumar hunter will do likewise if his mount is felled.

TOWER TROUBLE

PLAYERS' DESCRIPTION

As you wipe the blood of your defeated enemy from your weapons, you hear the grating sound of the portcullis descending. You must make haste if you are to enter the tower and discover its secrets!

GM'S NOTES

Once the players' characters have disposed of their fearsome foes, they will find that the adventure is still not over! Jaiphrai Ah'Cha is attempting to prevent them from entering the tower, as he has treacherously slain the benevolent but bumbling wizard Badedas. Horrified at the failure of his cunningly constructed ambush, Jaiphrai's agile mind is racing to come up with another fiendish plot.

Each of the players who attempt to dive under the rapidly descending portcullis must *Test their Luck*. If any are *Lucky* then they will enter uninjured, however if any are *Unlucky* they will be grazed by the heavy portcullis, and will lose 2 points of STAMINA.

Once inside, the players may wend their way up the winding staircase that leads to the wizard's chamber.

MORE THAN MEETS THE EYE

PLAYERS' DESCRIPTION

The wizard's room is just as you expected it to be: cluttered with all manner of dusty tomes, strange-looking objects, and bottles of many shapes and colours. In its centre, you see a large pool of bubbling water, which churns as if some restless sea-beast lurks within. To your right you see a heavy velvet drape, which appears to cover either an alcove or a door. Seated on a luxurious rocking chair opposite you is a short, plump figure in flowing gowns – apparently asleep. You recognise his jovial bearded features as those of Badedas the Blue, who invited you on this ill-fated holiday.

GM'S NOTES

Cautious players may wish to attempt to carefully examine the room before entering. Players must roll against their characters' SKILL – with success indicating that they have noticed a) a trickle of blood dripping from the wizard's dangling arm, b) a small foot protruding from beneath the velvet drape. The foot belongs to Jaiphrai, who is hiding here, waiting to unleash his final surprise. He has succeeded in animating the body of the dead wizard by means of a powerful scroll found in the wizard's library.

Players who have not noticed that something is amiss will receive a rude shock when they attempt to rouse the 'sleeping' Badedas. His dead hands will clutch at the throat of the nearest character, automatically doing 2 Damage points. He will continue to attack until he is cut down.

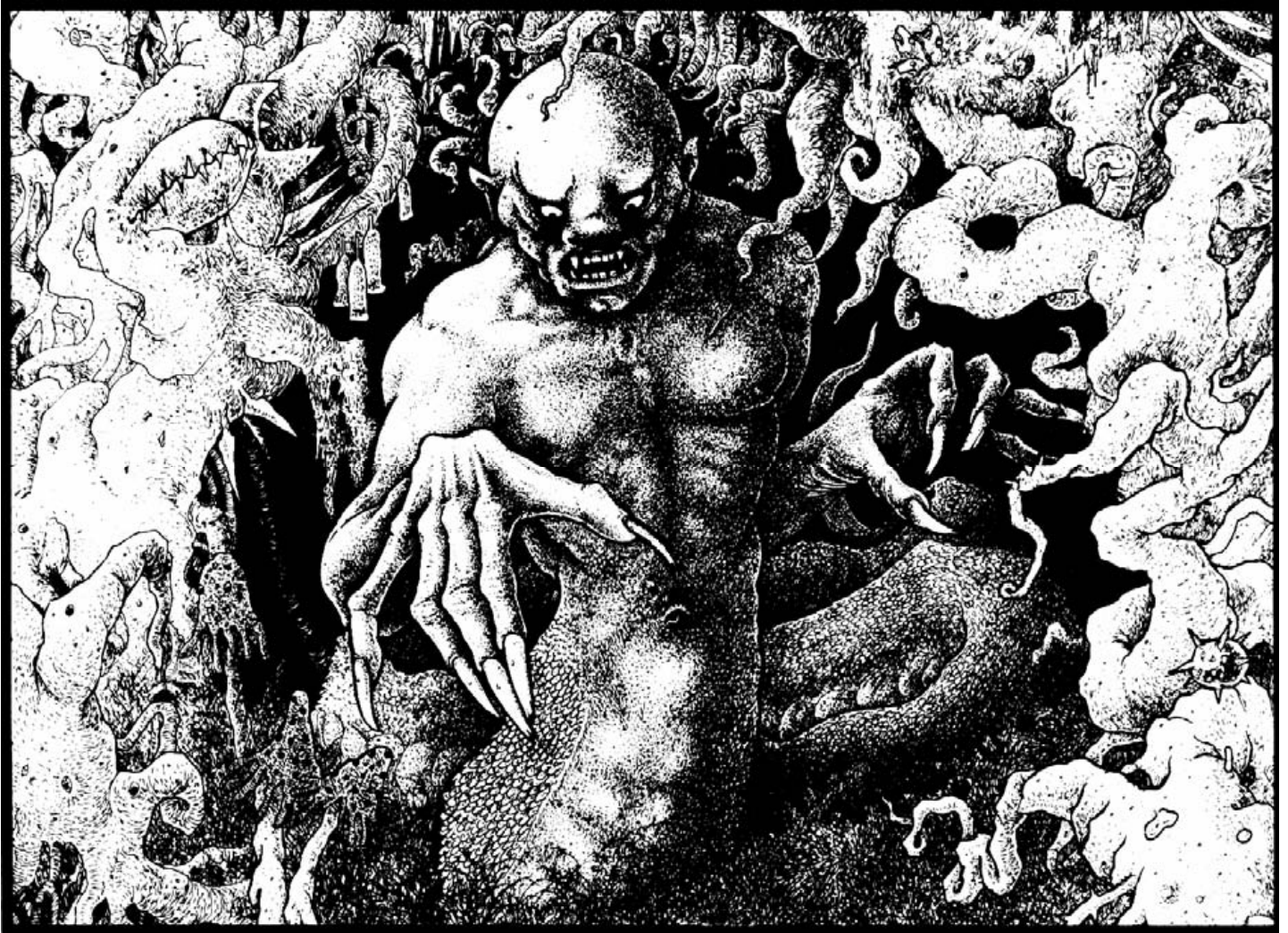
BADEDAS – THE ZOMBIE	SKILL	STAMINA
	6	6

If the characters succeed in defeating this final menace, the short, twisted form of Jaiphrai will leap out from behind the drapes. The Champion of the Labyrinth will just have time to recognise him as the servant of Baron Sukumvit, who led him to the Deathtrap Dungeon, before he somersaults nimbly into the bubbling bath. The player characters may wait as long as they like by the pool – Jaiphrai will not emerge. If Jaiphrai is disturbed while he is behind the velvet drape, he will dodge the characters and dive into the pool.

WHAT NOW?

With the kindly Badedas slaughtered, and the discovery of the Baron's treachery, the party are faced with two options: should they return to Fang and attempt to avenge the wizard's death, or plump for the relative safety of the wilderness? Even now, the Baron's agents could be closing in on them. The rest is up to you...

PRIZE COMPETITION



What do you think my friend the Warlock looks like?

Is he a wizened old man whose terrifying powers are cloaked by the appearance of age and frailty? Or is he an imposing figure, enthroned in glory amidst his goblin minions?

With much grumbling, the Warlock has grudgingly allowed me to organise this competition. So it's up to you to tell us what you think he looks like. We want your paintings and drawings-use a sheet of paper about the same size as a *Warlock* page, or a little bigger. Send your artwork to:

Warlock Art Competition
Warlock Magazine
Games Workshop Ltd
27-29 Sunbeam Road
London NW 10 6JP

All entries must be received by 17 January 1986; and we're sorry, but we won't be able to return artwork. Don't forget your name and address, and also which shop you bought your copy of *Warlock* from. The winner will be decided on the basis of artistic merit, originality of ideas, and whether the Warlock likes it. The creator of the winning entry will receive A FREE SUBSCRIPTION TO SIX ISSUES OF *WARLOCK* MAGAZINE!!!

PLUS ...

The winning entry will be sent to a renowned fantasy artist, who will reinterpret the picture for use on the cover of a forthcoming *WARLOCK*!

PLUS ...

The lucky winner's artwork will also be used as the basis for a SPECIAL EDITION FANTASY MINIATURE, sculpted and cast in metal by *CITADEL MINIATURES* and available - at some time in the mist-shrouded future - as a special offer only to *Warlock* readers!

Your version of the Warlock's physiognomy could be all over the cover of your favourite magazine and immortalised in metal - so get out your watercolours, oils, pencils, felt-tips, leaky old biros . . . and start drawing!

THE EXAMPLE OF GESTING

by A E Arkle

ADVENTURE SHEET			MONSTER ENCOUNTER BOXES			
SKILL <i>Initial</i> Skill= 	STAMINA <i>Initial</i> Stamina= 	LUCK <i>Initial</i> Luck= 	Skill= Stamina= 	Skill= Stamina= 	Skill= Stamina= 	
EQUIPMENT LIST 	GOLD 	JEWELS 	Skill= Stamina= 	Skill= Stamina= 	Skill= Stamina= 	
	POTIONS 	PROVISIONS REMAINING 	Skill= Stamina= 	Skill= Stamina= 	Skill= Stamina= 	
	 			Skill= Stamina= 	Skill= Stamina= 	Skill= Stamina=
				Skill= Stamina= 	Skill= Stamina= 	Skill= Stamina=

This issue's mini-adventure was submitted by A Arkle of Cardiff. As you'll find out, it's a scenario with a difference. Don't expect the usual dungeon adventure; the Temple of Testing is full of interesting challenges and fiendish traps created by the Grand Council of Teachers to test aspiring sorcerers.

You are about to enter the Temple of Testing. If you are an experienced *Fighting Fantasy* gamer you should have little trouble with the 'mechanics' of the adventure. However, you will find that once you have started mapping your path, the Temple has a slightly unusual layout for a *FF* game. This was deemed necessary in order to pack as much action and decision-making as was humanly possible into a mere two hundred references. For this reason you will find actual measurements given for the more unusually shaped areas within the Temple.

Your SKILL, STAMINA and LUCK characteristics will be determined later on, in the Annexe of Aptitude. These scores will change continuously as a result of your encounters and actions; but remember that they can never exceed your *initial* scores unless specifically instructed.

The standard *Fighting Fantasy* battle sequence is used as follows:

1. Roll two dice for the Creature. Add its SKILL score. The total is the Creature's ATTACK STRENGTH.
2. Roll two dice for yourself. Add your current SKILL score. The total is your ATTACK STRENGTH.
3. If your ATTACK STRENGTH is *higher* than that of the Creature, you have wounded it. Proceed to Step 4. If the Creature's ATTACK STRENGTH is higher than yours, it has wounded you. Proceed to Step 5. If both ATTACK SCORES are the same you have avoided each others' blows, unless instructed otherwise in the text – start the next Attack Round from Step 1 above.
4. You have wounded the Creature, so subtract 2 points from its STAMINA score (unless instructed otherwise in the text).
5. The Creature has wounded you, so deduct 2 points from your STAMINA – unless instructed otherwise in the text. (You may use your LUCK to reduce the severity of your wound.)

6. Make the appropriate adjustments to either the Creature's or your own STAMINA scores (and your LUCK score if you used LUCK).

7. Begin the next Attack Round (repeat Steps 1–6).

This sequence continues until the STAMINA score of either yourself or the Creature you are fighting is reduced to zero (Death).

Occasionally you may be given the option of escaping from a battle. Simply follow the instructions in the text to find out what penalties you incur. Be warned: you will probably be jumping out of the frying-pan into the fire! You may use LUCK on wounds in the normal way.

If you come across more than one Creature in a particular encounter then the instructions on that page will tell you how to handle the battle. Sometimes you will fight each one in turn, sometimes you may be attacked by two or more Creatures simultaneously.

At various times during your trial you will be told to *Test your Luck*, and you may also do so at any time during battle. The procedure is as follows:

Throw two dice. If the total is equal to (or less than) your current LUCK score, you have been *lucky*; but if the total is greater than your current LUCK score you have been *unlucky*. Deduct one point from your LUCK score each time it is tested.

If you are Testing your LUCK as a result of an instruction in the text, simply turn to the appropriate reference to determine the outcome. If you decide to risk using your LUCK in a battle, the effects will vary according to what is happening when you actually use it. If you have just wounded a creature, then being lucky increases the severity of the blow, and you may deduct an *extra* 2 points from the Creature's STAMINA. Being unlucky means that the wound was a mere graze, and you must restore one point to the Creature's STAMINA. If the Creature has just wounded you, being lucky means that it just grazed you, doing only one damage

point to your STAMINA. Being unlucky means that it has done 1 *extra* point of damage in addition to those already inflicted by that blow.

Remember: the more you rely on your luck, the riskier your life will become!

Mention has already been made of the unusual layout within the Temple. Once you have gained access to the interior, you will find that you have a much greater degree of freedom with regard to your movements from room to room than you are normally accustomed to in a *Fighting Fantasy* game. This calls for greater responsibility on your part. It is technically feasible that if, for instance, you found a room that contained a Decarboxylating Dragon-Zapper, you could just walk in and out of the room fifty times and collect fifty Decarboxylating Dragon-Zappers. This is CHEATING, the only thing to prevent you from doing so is your own conscience. You may fool yourself that you have succeeded in your adventure by using dubious methods; you may also fool your friends; you may even fool your Tutor for a while; but remember that the Council of Teachers will be watching your *every* move through the Crystal of Exar, and you cannot possibly fool them . . .

In order to reduce, as much as possible, the temptation to candidates to cheat, the Great Spell – devised by the Council to animate the Temple – contains two important sub-spells. The first is this: that the moment you leave a room any Creature or Hazard vanquished, banished or overcome is instantly regenerated – a fact you will be reminded of now and then during your test.

The second is this: that any artefact, beneficial influence or the like used within, or removed from, any particular room will not be available to you again until you have passed through a minimum of FIVE different rooms.

Despite your unaccustomed freedom of movement, you will eventually discover that, like life, there is one true way that can be followed with the minimum of risk and effort.

BACKGROUND TO THE ADVENTURE

The grey light of pre-dawn is struggling through the window of your small room in the residential sector of the School of Magic. You have been up and about, it seems, for ages. You cannot lie about,

today of all days.

You have broken your fast, donned your leather armour, and are now stowing the various essentials you will need into the large backpack, provided by

the Grand Council of Teachers. Suddenly there is a knock at the door.

"Come in," you say.

"Are you ready?" asks Alark, your Tutor, closing the door behind him.



"Just about."

"Have everything?"

"Yes. I think so. I'm wearing my leathers. My sword is there by the door, and I'm just packing my provisions – ten meals worth, in here," you say, pointing to your backpack. [You may eat at any time during your adventure, whenever you have the opportunity. You may only eat one meal at a time. Each meal will restore 4 STAMINA points. Obviously, you cannot 'grab a quickie' if a monster is heading straight towards you. In other words, the time to eat is immediately after a battle, or before entering the next room].

"Good," says Alark. "I've got something else for you to pack. The Grand Council allows each candidate to take one bottle of magical potion on their test." He rummages about in a large leather pouch tied to his waist-band and eventually produces three small bottles which he places carefully on your desk.

"This one," he says, pointing to the first bottle, "is a Potion of SKILL, which will restore your swordsmanship and general fighting expertise to your present level.

"This one," he says, pointing to the second, "is a Potion of Strength. If you find that you are running dangerously low on your STAMINA, then a dose of this potion will renew you."

Alark points to the third bottle. "This is a Potion of LUCK. If you should ever feel that things are running continuously against you, that is the time for a dose of this one. Too much reliance on your native LUCK will disturb the balance of Karma – your debt to the Universe. However, the Keepers of the Akashic Records have deemed that for the duration of the testing of applicants, the balance be restored artificially by the use of such a potion, if necessary, by virtue of the benefits to humanity should the supplicant be successful in his Initiation. In fact the Keepers deem these possible benefits so valuable that a dose of the potion will not only restore your native luck to its original level, but actually increase it." [Add one point to your Initial LUCK score for each dose of Luck Potion].

"As I have already said," he continues, "the Council only allows you to take ONE bottle with you. Each bottle contains two doses, so choose well, choose wisely and choose now. Your

life probably depends upon your decision."

Which bottle to take? You get the feeling that the testing has probably already started. The wrong decision now could prove fatal, and that would mean that the whole of the past year of your life has been wasted, the year spent in intensive study of Magical Theory here at the Great School of Magic. You have been taught the principles behind all the major magical systems of the world, both Western and Eastern. If you can pass successfully through the Temple of Testing, showing your mental and physical abilities to survive, you can graduate to Magical Practice. You will be taught how to create and cast your own magical spells.

Which bottle to take? Your thoughts circle each other like goldfish in a bowl. Skill? Stamina? Luck? Stamina? Skill? . . . Your eyes fall aimlessly on the poster on your wall, the poster issued to all students at the School, a kind of mathematical Mandala – the magic square of five; all the numbers from one to twenty-five are arranged in such a way that any five numbers added together in a straight line vertically, horizontally or diagonally have the same total – showing that whatever path you take through life, the result is always the same.



Skill, Stamina, Luck . . . does it make any difference which one you take? But a decision must be made,

"I'll take this one," you say, tucking it safely into a corner of your backpack. [Make a note on your equipment list of which potion you have chosen.]

"I've got a couple of other things you might find useful," says your Tutor, retrieving the remaining two bottles. "Here are some leather straps you can use to sling larger items round your shoulder, if you find any, that is," he adds, "and some pouches to store the smaller stuff. Right," he says without further ado. "Shall we go?"

You put on your back pack and fasten your sword-belt tightly round your waist before leaving.

Once outside, you and your Tutor

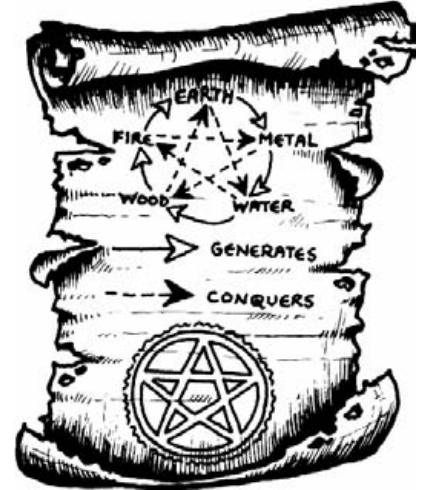
start the long walk towards the Annexe of Aptitude.

"Now is there anything from your lessons you're still not sure of?" says Alark. "If there is you had better ask now because once you have entered the Temple you will be on your own, and I shall no longer be able to help you."

"Well, I'm still not too sure about the Elements."

"Which version? Western Cabbalistic or Eastern Taoist?"

"Er . . . the Taoist one, the Chinese system. I keep getting mixed up between which ones generate which, and which ones conquer which."



Alark sighs dramatically. "It's perfectly simple. Look at this . . ." With a gesture he teleports a scroll from the School Library to his hand and then unrolls it. "I've shown you this several times in the past already. The outer circle represents Generation. Earth generates Metal, as metal ores. Metal generates Wood, by supplying nutrients to plants and trees. Wood generates Fire by burning, and Fire generates Earth, as ashes. Now, the pentagram within the circle represents the conquering of elements. Earth conquers Water, by absorbing it. Water conquers Fire, by putting it out. Fire conquers Metal, by melting it. Metal conquers Wood by cutting, and Wood conquers Earth by exhausting it as the Wood grows. Combine the Generating cycle with the Conquering cycle and what do you get? You get the Pentacle! One of the most basic symbols of Western Magic . . . Ah! Here we are at the Annexe of Aptitude. Hold your voice."

He leads you into the Annexe. It is built entirely of polished grey stone. In the centre of the Annexe is a mysterious figure, robed from head to foot in grey. His face is invisible. He is the Grey Oracle.

Inlaid in the floor in front of the figure is a black circle. On either side of it are two piles of bones. Your Tutor gestures that you should kneel, head bowed, on the other side of the circle, opposite the Grey Oracle. He then backs away into the shadows.

All is still for a while. Then the Grey Oracle slowly selects twelve bones

from the pile on his right. He utters one word in a chilling whisper.

"Skill."

Then he suddenly throws the bones up in the air. You can see that some of the bones will land inside the black circle, some of them will land outside. [Throw one die and add 6 to the number]. The Grey Oracle points a pale and withered finger, and one by one counts the numbers of bones that fell within the circle. For each bone a deep and solemn bell peals once, telling the whole School the Skill of the latest candidate for graduation. The Oracle sweeps up the bones with one hand and returns them to the pile. He then selects twenty-four bones from the pile on his left, and speaks again.

"Stamina"

Again the bones fall; again the finger counts; [Throw two dice and add 12]; and again the bell tolls, informing the School of your staying power.

"Luck"

For the final time the bones clatter to the floor, and the great bell rings out. [Throw one die and add 6].

Alark reappears, putting his finger to his lips. You, a humble pupil, are not allowed to speak within the Annexe of Aptitude. Your Tutor leads you out towards the Temple. The glorious pinks and oranges in the sky at your back show that the sun is about to rise.

Your Tutor hands you some rough parchment and a marking-stick, and begins to slowly walk away.

"Remember this, my pupil, the Temple is circular, its diameter is 240 feet, and the passage that forms the outer circle is about 15 feet wide. Most of the rooms, however, are square. More I may not tell you . . ."

As you reach the east facing section your Tutor makes a magical gesture, and a door lined with blue light appears.

His voice fades and you are alone. You pass through the door. Behind you the light fades and the door disappears, leaving only a blank a featureless wall. Now turn to Reference No. 1.

1

You are standing at the easternmost point of the passage that forms the outer circle of the Temple of Testing. Both the inner and outer walls are completely bare. There is no sign of any door as far round as you can see in either direction. Acting on impulse, you take your sword and scratch a mark on the stone floor.

To walk round to your left, turn to 94.

To walk round to your right, turn to 77.

2

You bend down carefully and feel about with your hand until you find a crucifix on a chain, which you hang around your neck. Turn to 26.

3

By using this you have invoked Mars, God of War. Filled with new fire and enthusiasm you leave the room with your STAMINA restored to its *Initial* level. You may exit the room through one of four doors: North to 182; east to 159; south to 14; or west to 131.

4

The large square room has a floor made of neatly mown turf. Stuck into the lawn are a number of metal hoops and some small poles. It's a croquet set! And what's more, there are two Dwarves playing on it. Will you:

Ignore them and walk straight to another door? Turn to 86.

Try to chat to them? Turn to 175.

Draw your sword and attack? Turn to 11.

5

The lips speak again: "Wrong . . . Beware . . . After three wrong guesses the door will become permanently locked for the remainder of your adventure. . ."

Return to 91 and guess again.

6

You unroll the scroll and sigh – you have been seeing these designs practically every day for the last year. But why was it hidden here, and by whom? Was it the Vampire, or the Council of Teachers?

Eventually you cram the scroll into your backpack and leave the room. Which door will you leave by? To use the north door turn to 128; the east 90; or the south 145.

7

You find yourself in a narrow, semi-circular area. The straight southern wall contains five doors and is one hundred and fifty feet long. At its widest point, the room is just over thirty feet across. The floor is black marble. As you ponder over which door to use you hear the rustle of leathery wings. You quickly look up to see a Giant Bat swooping down towards you. *Test your Luck*. If you are *lucky* then turn to 174; if you are *unlucky*, turn to 61.

8

As you open the door you step back in alarm. In front of you is a six foot wall of flame leaping from a trench that runs round the entire perimeter of the room, about six inches from the walls.

If you have found a full waterskin, turn to 120.

If you have not found one, turn to 108.

9

Turn to 144.



10

The lips speak again: "Wrong. . . Beware . . . After three wrong guesses the door will become permanently locked for the remainder of the adventure. . ."

Return to 91 and guess again.

11

You fight them one at a time. A croquet mallet wielded by an irate Dwarf does three Damage points to your STAMINA.

	SKILL	STAMINA
1st DWARF	8	6
2nd DWARF	8	5

If you win, turn to 38.

12

You find yourself in a narrow, semi-circular area. The straight western wall contains three doors and is one hundred and fifty feet long. At its widest point, the room is just over thirty feet across. The floor is made of black and white marble tiles, arranged in a pattern composed of hundreds of Taoist Yin-Yang designs.

If you wish to use the northernmost door, turn to 101; or the middle door, turn to 4; or the southernmost door, turn to 183.

13

You have placed the artefact on the correct altar. The statue of Uriel, Guardian of the North, silently turns from facing inwards to facing outwards.

If you have not yet placed all the artefacts on the correct altars return to 111.

If you have placed all four artefacts on all four altars correctly turn to 76.

14

The large square room is packed to the ceiling with every kind of Egyptian artefact imaginable: tables, chairs, boxes, pots, pictures and statues are all crammed together. In the centre of the room you find an incredibly ornate and beautiful Mummy-case. Suddenly from above comes an ear-splitting screech. You swing round just in time to see a human head with hawk's wings protruding from its ears flutter down and perch on top of the dusty sarcophagus.

If you wish to leave now, turn to 98.

If you wish to stay and see what happens, turn to 75.

15

The lips speak again: "Wrong . . . Beware . . . After three wrong guesses the door will become permanently locked for the remainder of your adventure . . ."

Return to 91 to guess again.

16

Dodging the Vampire, you run for the nearest door. Throw one die:

1 or 4 you were nearest to the north door; turn to 128.

2 or 5 the east door; turn to 90.

3 or 6 the south door; turn to 145.

You may find yourself back in the room you just left. Unfortunately, owing to the magical nature of this maze, you will have to cope with its contents all over again!

17

As it opens you catch the strong perfume of the sandalwood of which it is made. The first thing you see are a battered old pair of embroidered slippers lying on a multi-coloured cloth. Carefully, you lift these out and put them to one side to reveal a plain white robe, made from the finest Egyptian linen. Beneath this are a selection of small pots and jars containing various oils, ointments and cosmetics.

You realise that these treasures were probably the favourite knickknacks of the Egyptian noble when alive, packed ready for the day when Osiris wakes him (or her) from their age-long sleep. With a twinge of conscience you start to repack the chest carefully. You have just prevented a soul from rising on the day of Resurrection. Slightly saddened, you leave the room. Turn to 98.

18

You may choose which door to exit by: the leftmost door (turn to 93); the left-central door (turn to 181); the central door (turn to 157); the right-central door (turn to 106); or the rightmost door (turn to 99).

19

You bend down and carefully feel about with your hand until you find a large diamond, which you greedily stuff into your backpack. Turn to 26.

20

The lips speak again: "Wrong . . . Beware . . . After three wrong guesses the door will become permanently locked for the remainder of the adventure . . ."

Return to 91 to guess again.

21

They pay no attention whatsoever to your efforts. Maybe if you knew some Indian tunes it would have worked.

Return to 128 to fight them.

22

The pockets of the Orcs reveal nothing

interesting, but there is a full water-skin hanging from one of a row of pegs in a corner of the room, which you may take with you if you wish.

Which door will you leave by? If you choose the north one turn to 195, the south to 67, the east to 47, or the west door to 8.

23

Turn to 102.



24

The seal around the stopper has solidified to an almost glass-like black substance; but with some diligent picking you manage to scrape off the crust and expose the stopper. You start to work at it, expecting the cork to be firmly stuck. Instead it flies out, allowing a horde of small, black, spider-like insects to erupt from their glass prison and swarm up your arm. Within seconds you are covered from head to foot in a writhing black mass. You have let loose the Scourge of a Thousand Spiders, imprisoned in the jar by a Dravidian Warrior-Priest. The spider-like creatures start to gnaw away at your flesh, eating you alive! In agony you stumble around the room, crashing into and overturning the stacked furniture. Your vision is blurred by a carpet of swarming limbs . . .

25

The lips speak again. "Wrong . . . Beware . . . After three wrong guesses the door will become permanently locked for the remainder of your adventure . . ."

Return to 91 to guess again.

26

Eventually you arrive at a wall and cautiously edge forward. Keeping one hand against the stone you reach a door, but the Cloud Chamber has left you disorientated; you have no idea which way the door will lead. Throw one die, ignoring any rolls above 4. If you roll a 1, turn to 151; 2, turn to 112; 3, turn to 145; or 4, to 90.

27

Amazing! You get through the room without incident. Which door were you heading for? North, 181; east, 101; south, 73; or west, 49.

28

Three rapid blows to the head from his club-like weapon leave you helpless. He quickly scoops you up, deftly throws you over his powerful shoulders and runs to

one of the doors. Opening it, he dumps you unceremoniously into the adjoining chamber. Dazed, you sit up and gaze in amazement at the scene that surrounds you. Turn to 165.

29

Choices, choices! Which candle will you light?

If you choose: the silver coloured one, turn to 65.

the white one, turn to 168,

the purple one, turn to 85,

the red one, turn to 3,

or the green one, turn to 123.

30

The lips speak again. "Wrong . . . Beware . . . After three wrong guesses the door will become permanently locked for the remainder of your adventure . . ."

Turn to 91 to guess again.

31

Congratulations! You have placed the artefact on the correct altar. The statue of Raphael, Guardian of the East, silently turns from facing inwards to facing outwards.

If you have not yet placed all the correct artefacts on all four altars, return to 111.

If you have placed *all* four artefacts on all four altars correctly, turn to 76.

32

Which door will you leave by? Will you go:

North?

Turn to 159.

East?

Turn to 8.

South?

Turn to 67.

West?

Turn to 14.

33

The shield is a wondrous sight to behold, almost too good to be used in battle. You may use it if you wish, as it will add 1 point to your SKILL total whilst fighting. Turn to 186.

34

Which door will you exit by? Will you go: North? Turn to 165; East? Turn to 4; South? Turn to 195; West? Turn to 45.

35

The lips disappear as the door clicks and swings ajar. Success! You go through the door. Turn to 131.

36

Carefully you bend down and grope about until your hand closes around a Golden Ankh, the Egyptian symbol of life. Judging by its weight, the talisman seems quite valuable. You pop it into your backpack. Turn to 26.

37

You hurl it into the centre. To your dismay it sinks without trace. Nothing else happens. Return to 157.

38

The room has nothing in it apart from the croquet set. A search of the Dwarves bodies reveals an interesting hoard:

- Three gold pieces
- One piece of string
- One *very* dirty handkerchief
- A piece of well used chewing-gum
- Six glass marbles
- A pack of very sticky playing cards (minus the four of clubs).

You may take any or all of these 'treasures' and add them to your equipment list.

The room has four exits: north (101), east (12), south (183), or west (73).

39

The large square chamber is practically bare. In the middle two Orcs are having an impromptu wrestling match whilst a third Orc acts as referee. They soon forget about their game when they see you, and grab their swords to attack.

You must fight them two at a time. Against the second member of the pair throw two dice, once for the Orc and once for yourself. If its Attack Strength is higher than yours, he wounds you in the normal way; but if your Attack Strength is *higher* than his, it means you have successfully parried his blow – rather than actually hit.

	SKILL	STAMINA
FIRST WRESTLER	6	7
SECOND WRESTLER	7	6
REFEREE	7	7

If you win, turn to 22.

40

The lips speak again. "Wrong . . . Beware . . . After three wrong guesses the door will become permanently locked for the remainder of the adventure . . ."

Return to 91 to guess again.

41

Which door will you leave by: The north door? Turn to 7; the east door? Turn to 157; the south door? Turn to 198; or the west door 99.

42

Acting on a hunch, you pull it from your backpack and start to play a slow lullaby, hoping it will entrance the snakes.

Test your Luck. If you are *lucky*, turn to 177; if you are *unlucky*, turn to 21.



43

This only seems to enrage it further. The dusty hulk shambles towards you. Draw your sword and prepares to defend yourself!

	SKILL	STAMINA
MUMMY	7	12

If you win, turn to 132.

44

Turn to 102.

45

When you open the door you gaze in bewilderment: the room is packed full of jungle plants, tough creepers and vines. The green mass seems impenetrable. You will have to hack your way through.

If you have found a Machete, turn to 143; if not, then turn to 134.

46

Have you found a crucifix and hung it round your neck? If you have, then you are safe from physical attack. He backs off, hissing like a scalded cat, his malevolent eyes fixed on your holy relic. You may leave the room in safety now by going north (128), east (90), or south (145). If you haven't got a crucifix round your neck, attempt to kill the beast by turning to 71.

47

The large square room contains a mysterious machine, the like of which you have never seen before. Complicated levers, steel pistons and flashing buttons spew out from a weird, car-like contraption. At the foot of the machine sit several large metal boxes. Will you:

Investigate the machine? Turn to 187.

Investigate the boxes? Turn to 135.
Pass straight through the room? Turn to 137.

48

He glances at the diamond at his feet, grunts contemptuously and kicks it into a corner of the room. He continues to advance, whirling his Nunchaku menacingly. Return to 101 to fight him. Don't forget to retrieve your diamond if you win!

49

When you open the door you find yourself confronted by a vast mound of loosely stacked earth. The only way across the chamber is through the undulating carpet, which seems to shift and tremble like the skin of a rice pudding. Nervously you consider your plight:

If you have found any seeds, turn to 141.

If you haven't, turn to 173.

50

You have placed the artefact on the wrong altar and angered Gabriel, Guardian of the West. A strong jet of water shoots out of the circle at the room's centre and knocks you forcibly against the wall, leaving you badly bruised. Throw one die and deduct that number of points from your STAMINA score. Return to 59 and choose again.

51

Which altar will you place it on? If you choose the north altar, turn to 13; the east altar, 69; the south altar, 127; or the west altar 179.

52

You reach the other side of the room without incident. Which door were you heading for:

North?	Turn to 181.
East?	Turn to 101.
South?	Turn to 73.
West?	Turn to 49.

53

Your speedy reactions enable you to dodge the flame; but the Salamander is still advancing towards you and you must defend yourself. The creature fights mainly with its claws, but every other attack round it attempts to use fire, against which you must throw two dice and compare the total with your SKILL as before. Each time it scorches deduct 2 STAMINA points and 1 SKILL point (due to the cumulative effect of burn damage).

	SKILL	STAMINA
SALAMANDER	8	9

If you win, turn to 32.



54

You carefully place the Firebrand on the floor and gasp in surprise; the hands close to you turn back, shrivel and disappear, allowing their weapons to clatter to the floor. Hastily you pack up your belongings. Swinging the Firebrand low down in front of you, you clear a path through piles of discarded weapons and make for the exit, picking up any eye-catching relics on the way.

Eventually you arrive at the door and pause to sort through your haul. Because of their size and weight, you may only keep *three* objects from the list below. If you take one of the first four you must leave your old sword behind.



	Damage points
Sword	2
Epee	2
Sabre	2
Machete	0
6" Throwing Knife	1
Solid Gold Sword	0

As you stow away the last of the three objects the Firebrand spits, flickers and goes out. Then hands reappear at once, grabbing your discarded weapons and passing them back into the centre of the chamber. Time to go! Turn to **169**.

55

Luckily the door opens easily. You slip inside and slam it shut, listening to the disgruntled Bat as it screeches outside. Time to investigate your new surroundings . . . Turn to **106**.

56

The mallet whistles past your ear – which is fortunate since it looks capable of doing a considerable amount of damage (three points per successful hit). The irate Dwarves have had about enough! You've ruined their game, dug up their prized lawn with your clumsy feet, and scattered a carefully positioned group of balls. They rush to attack you, one at a time, using their trusty croquet mallets.

	SKILL	STAMINA
1st DWARF	8	6
2nd DWARF	8	5

If you win the battle, turn to **38**.

57

The voice speaks again: "Have you found a spear?"
If you have, turn to **59**
If you have already correctly placed the spear, or haven't found it yet, turn to **176**.

58

Humph! From what you can see the room is bare, containing absolutely nothing of interest. Which door will you leave by North? (7); south? (101); or west? (181).

59

Which altar will you place it on?
If you decide on the north altar, turn to **122**;
the east altar, turn to **156**;
the south altar, turn to **178**;
or the west altar? turn to **50**.

60

Remembering the superstitions of primitives you hastily pull the mirror from your backpack and point it in his direction. As he sees his reflection he stops his capering, a look of terror on his face. He sinks to his knees, cradling his head in his hands. Somehow, he believes, you have managed to capture

his soul within the mirror. With a shriek he drops the Killing Bone and dashes out of the room. Add 1 LUCK point, then turn to **150**.

61

You try to dodge, but with one deft flick of its wing it sends you toppling to the floor. Deduct 1 STAMINA point. You have no option but to fight it.

	SKILL	STAMINA
GIANT BAT	6	6

If you win, turn to **18**.

62

Despite your best efforts you stumble, and as you fall you clutch the vegetation for support. One of your flailing arms passes through a loop which inflates instantly, trapping and crushing your arm badly. You struggle to free yourself, drawing your sword with your free hand and hacking at the tough, rubbery tissue of the plant. Eventually you free yourself, but at some cost to your endurance (Lose 2 STAMINA points). Turn to **136**.

63

"Take that!" you cry, unleashing a mighty blow to the Vampire's head. But to your horror, what should have been a devastating death-blow only manages to temporarily halt his advance. (Vampires are practically impossible to kill with non-magical weapons.) Deduct 1 Damage point from the number of successful points you score on the fearsome fanged fiend. If you win, turn to **196**. If, however, you find that you are unable to harm the Vampire, or have changed your mind about fighting him, then you may attempt an escape. *Test your Luck*; if you are *lucky*, turn to **188**; if you are *unlucky*, turn to **80**.

64

The Mummy stops, turns slowly round, walks back to the golden Ankh and carefully picks it up. This seems as good a time as any to quietly slip away – turn to **98**.

65

By using this one you have invoked fleet-footed, nimble-fingered Mercury, who restores your SKILL to its *Initial* level. You may leave the room through one of four exits: the north door, turn to **182**; the east door, turn to **159**; the south door, turn to **14**; or the west door, turn to **131**.

66

The mallet smashes into your hip with a sickening crunch, forcing you to your knees. Deduct one point from your SKILL and three from your STAMINA. The Dwarves are upon you! Fight them one at a time, and remember they wield their trusty

croquet mallets which do 3 damage points if successful.

	SKILL	STAMINA
1st DWARF	8	6
2nd DWARF	8	5

If you win the 'match' with the little folks, turn to **38**.

67

You find yourself in a large, narrow, semi-circular area. The straight northern wall has five doorways in it. At the room's centre is an ornate swimming pool, decorated with oriental tiles. Along the curved far wall are a couple of benches which have fresh towels piled neatly upon them. Will you:

- Strip off and plunge in? Turn to **130**
- Test the water first? Turn to **119**
- Ignore it and leave the room? Turn to **192**

68

Its weapon is an ordinary 2 Damage point sword. You may, if you wish, swap it with your old sword. The shield is of antique bronze, ornately decorated with magical runes; if you take it turn to **33**.

If you don't care for either relic, turn to **186**.

69

You have placed the artefact on the wrong altar and angered Raphael, Guardian of the East. A violent blast of hot air erupts from the circle's centre and blows you forcibly against the far wall – leaving you shaken and bruised. Throw one die and deduct the result from your STAMINA.

Return to **59** and choose again.

70

It opens to reveal three tightly sealed jars. You can try to open one of them by turning to **110**; but if the hidden contents are of no interest to you, turn to **98**.

71

If you have found a bow and arrows and fancy yourself as a crack-shot, you may break free from the melee and try to shoot the beast through the heart (Turn to **107**); otherwise you will have to continue the fight with your puny sword (Turn to **162**).

72

Turn to **102**.

73

Standing in the doorway you peer into an apparently bare, unfurnished room. You do notice, however, that the chamber's stone floor is covered by a thin layer of soil: but before you have time to ponder its purpose a warty and gnarled hand shoots out from behind the door, picking you up by the neck and casually tossing you into the centre

of the room (Deduct 1 STAMINA point). You rise quickly to your feet, spitting out flecks of dry earth, and spin round only just in time to avoid the fatal embrace of a Mandrake – a hideous cross-mutation of man and tree root. The gnarled monstrosity ‘lumbers’ towards you, waving its limbs menacingly. You draw your sword and prepare to fight. If at any time during the battle the beast scores three *consecutive* blows against you, turn immediately to 28 – otherwise it’s a duel to the death.

	SKILL	STAMINA
MANDRAKE	10	9

If you win, then turn to 34.

74

The voice speaks again:

“Have you found the Golden Sword?”

If you have found the relic, turn to 89; but if you have already placed the sword, or haven’t found it yet, then turn to 111.

75

The Ba Hawk (for that is what it is, the animating soul of the Mummy) glares piercingly at you with its glowing eyes – a look of pure hatred. It takes wing and dives straight towards the closed sarcophagus; but instead of dashing itself on the solid timber of the door, it *pours* itself through a tiny crack in the lid. Moments later the casket begins to shake ominously. The lid bursts open and out steps the tattered hulk of a Mummy! Arms outstretched it stumbles toward you.

If you have found something which might be of use in dealing with the mummy, turn to 140; otherwise you will have to fight it to the death (in which case the Mummy has a head start, since it’s been dead some two centuries!)

	SKILL	STAMINA
MUMMY	7	12

If you win, turn to 132.

76

All four statues have now turned from the inward facing position to the outward facing one. The column of smoke coalesces to reveal the dishevelled outline of a man -your Tutor! He steps out of the smoky circle, emits several chesty coughs and speaks: “Congratulations, my pupil. You have almost completed your initiation. All that remains is for you to answer one question to prove that you have learnt the true nature of the universe. As you will see from your map, the Temple of Testing is in the shape of a square contained within a circle. Does this represent the fact that the spirit exists within the matter, or that the matter exists within the spirit? Many of your encounters in the temple have given you an insight into the answer, now it is up to you to decide. . .”



Which answer will you choose? If you decide on the first one, turn to 113; but if, on the other hand, you think that matter exists within the spirit, turn to 147. Think carefully . . .

77

You start walking round the corridor, stopping occasionally to see if you can find any hidden doors, without success. After about five minutes you realise that you have walked all the way round the perimeter and back to your original starting mark! Will you: continue in the same direction, turn to 95; or turn round and walk back in the reverse direction, turn to 82.

78

You may, if you wish, swap your weapon for his finely wrought blade, which can inflict a lethal 3 Damage points per successful blow. Hidden in the folds of his black kimono is a neatly folded piece of parchment, written in an intricate oriental hand, which you are unable to decipher. Still, you may add it to your equipment list. Which door will you leave by:

North? (93); east? (12); south? (4); or west? (165).

79

Unfortunately the handle of the door refuses to budge; and as you desperately fumble at it a barrage of leathery blows sends you flying (Deduct 1 STAMINA point). The Giant Bat is upon you, prepare to fight.

	SKILL	STAMINA
GIANT BAT	6	6

If you win, turn to 18.

80

No matter how skillfully you evade his blows, the Vampire still manages to block your escape. You must now fight to the death-probably your own, since it is the only real escape from the clutches of this wicked soul-stealer.

	SKILL	STAMINA
VAMPIRE	10	10

If you win, turn to 196.

81

It opens to reveal a huge stack of papyrus scrolls, each kept within its

own pigeon-hole. Dozens of niches cover the wall, each with its own parchment; you unfold one at random and gaze along horizontal strips of strange hieroglyphics. It is possible to roughly interpret their meaning-in this case a recipe for eye ointment, which includes such wholesome ingredients as: copper oxide, lemon pips, northern cypress flowers, gazelle’s droppings and Oryx offal!

Your ‘fascinating’ research has taken over an hour; and it’s time you left and got on with the more serious business of completing your quest. Turn to 98.

82

Turn to 94.

83

The arrow embeds itself in his left shoulder, forcing him to momentarily stagger backwards; but instead of crying out in pain, he grins. Holding the arrow’s shaft in one hand he wrenches it from his shoulder with terrifying ease. You have played your last card. The hypnotic stare of the Lord of Darkness freezes you to the spot, weakening your hold on the crucifix. *Test your Luck*; if you are *lucky*, turn 149; if you are *unlucky*, turn to 158.

84

The seal around the stopper has solidified to a black, tar-like substance – brittle enough to pick off with the end of your sword. After much diligent scraping the stopper suddenly begins to loosen of its own accord, and moments later erupts, releasing a plume of rich smoke which coalesces magically into the muscled form of a Jinni, standing with arms akimbo. He speaks: “I owe you a thousand and one debts, my master. You have freed me from the wicked imprisonment imposed on me by the great mage Suleimann Ibn Daoud. Under normal circumstances,” he says apologetically, “I would be able to grant you three wishes; but unfortunately my powers have been stolen by mighty ensorcellments cast by the guardians of the Temple. But they cannot stop me from giving you some advice. Decipher the runes, combine them with the square, and you will walk between the light and dark to safety. That is my gift to you, kind adventurer. Had we met in different circumstances I could have granted your heart’s desires . . .”

He dematerialises, leaving you alone to meditate on his words. You *have gained a valuable insight, gain two LUCK points. But unless you have memorised the appropriate information previously, you will have to find another copy within the maze – if one exists, that is. Time to move on. Turn to 98.*

85

By using this one you have invoked Saturn, God of Time, old age and

death. This is *not* a good choice for a budding adventurer to make. Deduct one point from each of your SKILL, STAMINA and LUCK scores.

Disgruntled, you slope out of the room. You may exit through one of four doors: north to 182, east to 159, south to 14, or west to 131.

86

"Oi! Watch yer flippin' great feet!" yells one of the Dwarves, livid at being put off his shot. He draws himself up to his full height (about 27 ¾ inches to be precise) and takes a swing at you with his hefty croquet mallet. *Test your Luck*; if you are *lucky*, turn to 56; if you are *unlucky*, turn to 66.

87

You have placed the artefact on the wrong altar and angered Michael, Guardian of the South. A jet of flame bursts out from the circle's centre, scorching you badly. Throw 1 die and deduct the result from your STAMINA. Return to 125 and choose again.

88

Taking a leather pouch from your backpack, you carefully place some earth from one of the remaining piles onto it and tie it to your belt. You may now leave the room through one of four doors: north to 157, east to 165, south to 45, or west to 198.

89

Which altar will you place it upon?



The north altar, turn to 133;
east altar, turn to 31;
south altar, turn to 194;
or the west altar, turn to 180.

90

The noise you make entering this room is more than enough to rouse the Wood Reaver, asleep in his nest of branches, twigs and leaves. Like most self-respecting apes, he is angry at having his beauty sleep disturbed. You must fight this primitive beast.

	SKILL	STAMINA
WOOD REAVER	7	8

If you win, turn to 129.

91

The door is locked, but as you try it an enormous pair of lips appears in the wall to one side. In a soft but clearly audible whisper this mysterious mouth tells you to study the design on the door and count the number of triangles contained in it. Turn to the appropriate reference when you think you know the answer. If you cannot get the door open you must use another door by returning to 170.

92

Too late! You try to dodge but cannot evade the lancing gout of flame which issues from the lizard, striking you on to the arm. Take 2 Damage points from your STAMINA, and one from your SKILL. The Salamander alternates using its claws and fiery breath. Against the fire, you must roll two dice and compare the total with your SKILL as before. Burning does 2 Damage points to STAMINA, one to SKILL.

	SKILL	STAMINA
SALAMANDER	8	9

If you win, turn to 32.

93

The large, square, room is practically bare, apart from a full length mirror standing in the middle of the room. It is made from a single sheet of obsidian (volcanic glass), mounted in a metal frame. This frame is decorated with a compactly cut inscription in characters which you are unable to read, although from your researches in the school library you are able to tell that they are of Tibetan origin. As you examine it you catch occasional glimpses of your reflection in the dusky black glass. Strangely, the reflection seems to be clearer every time you see it. Too late you realise what is happening!

You have been staring into a *Tulpa Mirror*, created by a rogue Tibetan priest. A Tulpa is created by an Adept, usually in his own image, as a physical manifestation of a thought-form and under his telepathic control. However, they can occasionally get out of control, and then they are very dangerous.

This mirror has been made specifically to create a Tulpa of anyone who looks into it long enough – a Tulpa which is uncontrollably berserk! Out of the glass steps an exact replica of yourself, its face contorted with hatred.

Sometimes one can fight fire with fire. If you have found a mirror of polished silver with Tibetan designs on it, turn to 184.

Otherwise you will have to fight the evil version of yourself. The Tulpa starts the battle with exactly the same SKILL and STAMINA scores as yours are now, and it is armed with an identical weapon.

If you win turn to 58, otherwise the Tulpa pulps ya!



94

You start walking round the corridor, stopping occasionally to look for hidden doors. After five minutes without success you find that you have walked all the way round, and are back at the mark you made! Will you:

Continue walking in the same direction (turn to 167), or turn round and walk in the reverse direction (turn to 9).

95

Turn to 144.

96

With a cry of pain he drops the Killing Bone, and continues fighting with his bare hands and teeth.

	SKILL	STAMINA
ABORIGINAL SHAMAN	8	6

If you win, turn to 150.

97

Although the Vampire is unarmed, the awesome strength of the Undead flows through him.

	SKILL	STAMINA
VAMPIRE	10	10

As soon as you strike your first successful blow, turn to 63.

98

Which door will you leave by:

north	(turn to 145),
east	(turn to 112),
or south	(turn to 67)?

99

The walls of the large square room are completely lined with sheet-metal, intricately chiselled and carved into abstract designs. In the centre of the room stands a life-size bronze statue of a Greek warrior. As you walk past it you hear the squeaking and groaning of shifting metal. The statue turns its head and fixes you with its chilling gaze. Horrorstruck, you watch as life seems to creep into its metal limbs, it steps off its pedestal and advances towards you. It menaces you with a sword, and protects itself with a shield, barring your escape as it does so.

	SKILL	STAMINA
BRONZE WARRIOR	10	10

If you win, turn to 68.

100

The seal around the stopper has solidified to an almost glass-like black substance. However, after several minutes' diligent picking you manage to get most of it off. You strain at the stopper, until suddenly it flies off.

A pleasant perfume wafts from the jar. Peering inside you find that it is full of powdered sandalwood, a small pinch of which will keep moths away from your clothes if placed in your wardrobe at regular intervals. You replace the stopper. If you wish to take the jar with you, you put it into your backpack.

You suddenly realise that you have spent at least an hour in this room without furthering your quest. You decide it is time to leave, so turn to 98.

101

The large square room is decorated in the oriental style. Those areas of the walls not covered by paper screens are enamelled and lacquered with images of heraldic demons, deities and dragons. Seated cross-legged on the floor at a low table is a Ninja. When he sees you he hastily flicks his scarf round to cover all his face but his eyes. He bounds to his feet in one fluid movement. At his side hangs a deadly sharp ninja-to (a shortened version of the samurai katana). From his belt he produces a pair of nunchaka. These lengths of wood joined by short pieces of chain are whirled and spun around in mesmeric patterns by the agile assassin, and are as dangerous as any sword.

Are you able to attempt to bribe him to leave you alone? If you have found a diamond turn to 172, if not you will have to fight him. First you must disable his nunchaka. The difficulty of this is represented by treating the nunchaka as opponents, thus:

	SKILL	STAMINA
NUNCHAKA	12	4

Fight each of the two nunchaka in turn. As soon as you break the second one he flings it straight at you. As you duck he draws his ninjato, a blade so lethal that it does 3 Damage points to your STAMINA for each successful blow.

	SKILL	STAMINA
NINJA	11	8

If you kill him turn to 78.

102

You open the box and look inside, then slam the lid back down and sit on the top of it – for the box does not contain machine parts or tools, but something green with lots of teeth and claws. You look suspiciously at the boxes around you. There is a thump, and an enraged jabbering from the box you are sitting on, and suddenly the lid of one of the other boxes flies open, then another, and still another – until you find yourself surrounded by four Gremlins, all armed with nasty little swords, as well as their teeth and claws. You leap to your feet to defend yourself, drawing your sword. There is a crash behind you as the fifth Gremlin leaps out of its box.

Because Gremlins are so small and

agile (from scrambling about machinery, and causing mayhem), they can attack you three at a time.

Unfortunately, having only one sword, you can only wound them one at a time. Thus each Battle Round consists of the following sequence of actions:

1. Throw 2 dice each for the Gremlin you have chosen to attack and for yourself, add the appropriate SKILL score, and adjust the appropriate STAMINA score, as per the normal Battle Sequence, outlined in "A Note to the Player".
2. Now look to see which of the remaining Gremlins has the highest STAMINA score, because he is the one most likely to be helping the first Gremlin, throw 2 dice and add your SKILL, then work out your respective Attack Strengths. If his AS is higher than yours then he has wounded you in the normal way. But if your AS is equal to, or higher than his AS then you have just managed to block or dodge his blow-you cannot wound him.
3. Of the remaining Gremlins, find the one with the highest STAMINA and repeat step 2.
4. Choose which Gremlin you attack next and return to step 1.

	SKILL	STAMINA
GREMLIN 1	5	3
GREMLIN 2	4	4
GREMLIN 3	5	5
GREMLIN 4	5	4
GREMLIN 5	4	5

If you win, turn to 190.

103

You draw your sword and advance, but his frenetic caperings make him a difficult target. What is more, he automatically does you 3 Damage points for each Attack Round until you first injure him, because there is no defence throw with the dice for a magical weapon like the Arungquila.

	SKILL	STAMINA
ABORIGINAL SHAMAN	9	8

As soon as you wound him, turn to 96.

104

You throw it into the centre. To your dismay it sinks without trace, and nothing further happens.

Return to 157.

105

To your intense irritation, after walking all the way round yet again, you



have still not found any doors, and you are back at the mark you made ages ago!

But before you can *really* lose your temper you hear the sound of a tiny silver bell chiming once, though you cannot tell where. In front of your very eyes another magical door lined with blue light appears on the inner wall. The moment you have passed through it, it disappears again. Now turn to **12**.

106

When you enter the room you see a small camp-fire burning in the middle. Prancing round it you see an Australian Aborigine Shaman (Witch Doctor). When he spots you watching his secret ritual, he ceases his capering, produces his Arungquilta (Killing Bone), and points it at you. The Arungquilta is a miniature spear and spear thrower painted with red ochre and decorated with black, white and yellow cross-bars. It is a magical weapon which acts at a distance. He sings a few words softly to it and you suddenly feel the most unendurable pain fill your body. Deduct 3 STAMINA points.

If you have found a small mirror, turn to **60**;

if not, you must fight him. Turn to **103**.

107

You quickly unsling the bow from round your shoulder, and notch an arrow to the string. Carefully you take aim at the Vampire's chest.

Throw 2 dice. If the total is equal to, or greater than your current SKILL score, turn to **83**; if the total is less, turn to **171**.

108

The heat from the flame is intense, too hot for you to risk jumping through. You must return to the room you just left. Unfortunately, thanks to the magical nature of this maze, you will have to cope with its contents all over again!

If you approached the fire room from the:

- | | |
|----------|----------------------|
| north, | turn to 151 , |
| east, | turn to 39 , |
| south, | turn to 67 |
| or west, | turn to 112 . |

109

Luckily the door opens easily and you slip inside, slamming the door shut behind you. You listen to the frustrated Bat on the other side of the door for a few seconds, then turn round to see what the room holds in store for you. Turn to **181**.

110

Which door will you open?

- | | |
|-----------|----------------------|
| left, | turn to 100 , |
| right, | turn to 84 , |
| or middle | turn to 24 . |

111

As you rummage through your belongings a great and strange voice speaks from the pillar of smoke:

"Know that to pass your Test you must replace each of the four magical symbols on the appropriate altar. Have you found a cup?"

If you have, turn to **125**.

If you have already correctly placed the cup, or if you have not yet found it, turn to **57**.

If you do not already have all four artefacts, you may, if you wish, attempt to place the ones you have got before re-entering the maze in search of the missing one. To re-enter the maze you may use either of the two doors in the eastern wall. To go through the northernmost door, turn to **128**. To go through the southernmost door, turn to **145**.

112

As you walk through the door a cheery sight greets your eyes - a large bonfire blazing merrily before you in the centre of the room. Then as you walk past it you notice that you are being observed by an eye from inside the bonfire! Before you can decide what to do, an enormous Salamander leaps to its feet from within the bonfire, where it was keeping itself warm, sending large chunks of burning firewood flying in all directions through the air. Throw one die to discover how many of these hit you and deduct 1 STAMINA point for each. The Salamander opens its mouth and sends a jet of flame straight towards you. You try to dodge . . .

Throw 2 dice. If the total is greater than your SKILL score, turn to **92**. If the total is less than or equal to your SKILL score, turn to **53**.

113

When he hears your answer your Tutor raises his arms towards you. There are tears in his eyes . . .

Turn to **161**.

114

As you grope around through the mist, your foot hits something that clatters. Roll 1 die:

Roll:	Turn to:
1	2
2	36
3	19
4	155
5	126
6	197

115

Test your Luck. If you are lucky turn to **136**. If you are unlucky turn to **62**.



116

Keeping his eyes on you he bends at the knees and picks it up. He straightens again, gives it a cursory glance, grunts, nods to you and leaves the room, tucking the diamond into his sash.

You had better leave the room yourself, before he changes his mind and returns. If you go through the:

- | | |
|---------------|----------------------|
| north door, | turn to 93 , |
| east door, | turn to 12 , |
| south door, | turn to 4 , |
| or west door, | turn to 165 . |

117

Which door will you leave by:

- | | |
|--------------|------------------------|
| north door | (turn to 7), |
| east door | (turn to 93), |
| south door | (turn to 165) |
| or west door | (turn to 157)? |

118

Despite your best efforts you stumble, putting your left foot through one of the loops. It instantly inflates, trapping your leg, and crushing it for 1 Damage point. You hack away at the loop with your sword, finding that its tough rubbery composition resists your blows for some time. After some minutes (and the loss of 2 STAMINA points) you finally chop through the loop and free yourself.

Which door were you heading for:

- | | |
|--------------|-----------------------|
| north door | turn to 181), |
| east door | turn to 101), |
| south door | (turn to 73) |
| or west door | (turn to 49) |

119

You take one of towels and dip one end into the water. Nothing happens except that it gets wet. Emboldened by this, you cup your hand, scoop up some water and cautiously taste it. It is pure spring water - a little tepid, but it tastes fine. If you have found a waterskin, you may refill it. Will you strip off and plunge in? If you do so, turn to **130**. If you suspect some other trap and want to leave the room turn to **192**.

120

You carefully pour some into the trench. Slowly the flames die down until they are low enough for you to jump over them into the room. You have used about half the water. Lying in the centre of the room is a Firebrand,

burning with a pure white flame, which you may take with you if you wish. Apart from this, there is nothing of note in the chamber. In order to leave, you pour the remainder of the water into the trench in front of your chosen door. As the flames die down you quickly stuff the empty waterskin into your backpack, before leaping over the trench, opening the door and entering the next room. Restore one point of LUCK. Which door have you just gone through:

- | | |
|--------------|----------------|
| north door | (turn to 151), |
| east door | (turn to 39), |
| south door | (turn to 67) |
| or west door | (turn to 112)? |

121

Luckily the door opens easily, and you slam it behind you, listening to the angry Bat flapping impotently against the other side. Then you turn round to see the room you have just entered.

Turn to 99.

122

You have placed the artefact on the wrong altar and angered Uriel, Guardian of the North. A shower of fist-sized stones flies out from the pentacle in the centre of the room. Throw one dice to find out how many stones hit you, and deduct 1 STAMINA point for each hit. Return to 59 and choose again.

123

By using this one you have invoked Venus, Goddess of Love. She is very grateful for your devotion, and no doubt your love-life will improve if you survive your Initiation Test; but she is unable to help you during your adventure. Disappointed, you leave the room. If you go by the:

- | | |
|---------------|--------------|
| north door, | turn to 182, |
| east door, | turn to 159, |
| south door, | turn to 14, |
| or west door, | turn to 131. |

124

No matter how you try, you find you are unable to do so. Return to 131 and do something else.

125

Which altar will you place it on:

- | | |
|---------------|----------------|
| north altar | (turn to 146), |
| east altar | (turn to 160), |
| south altar | (turn to 87) |
| or west altar | (turn to 154)) |

126

You bend down and carefully feel around with your hand until you find a round silver mirror with strange designs on the back, apparently Tibetan. You put it into your backpack.

Turn to 26.

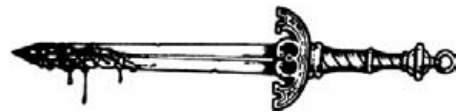
127

You have placed the artefact on the wrong altar and angered Michael, Guardian of the South. A jet of flame lances from the circle in the centre of the room, burning you badly. Throw 1 die, and deduct that number of points from your STAMINA.

Return to 51 and choose again.

128

The walls of this room are decorated with finely carved dark oak panels set at intervals in the stone, depicting scenes from rural life. As you look around, you also notice that the door in the west wall has some kind of design on it. Suddenly, before you can investigate further you feel a gentle tap on your shoulder. You spin round to find yourself face to face with a ten foot long Snake, dangling from one of the lower roof beams. As you back away you hear a slithering and another drops on you from above, followed by a third, until you are trapped in the coils of three snakes, while another two are poised ready for an opportunity to join the struggle. If you have found a wooden flute, turn to 42. If you have not you must fight them.



By twining themselves around you the Snakes are able to attack you three at one time. However, having only one weapon you can only wound one at a time.

Thus each Battle Round consists of the following sequence of actions:

1. Choose which Snake you will attack, and go once through the normal Attack Sequence described in "A Note to the Player".
2. Now look to see which of the remaining Snakes has the highest STAMINA score. This is the one which has forced itself closest to the centre of the battle.

Throw 2 dice and add to this Snake's SKILL, throw another 2 dice and add to your SKILL, working out your respective Attack Strengths. If its AS is higher than yours it has succeeded in tightening its coils, doing you 2 Damage points. But if your AS is equal to or higher than that of the Snake then you have been able to twist or turn your body enough to ease the pressure - you cannot wound it.

3. Find out which is the third Snake attacking you at the time by looking for the remaining Snake with the highest STAMINA, and repeating step 2, above.

4. Choose which Snake you wish to attack next, and return to step 1.

	SKILL	STAMINA
SNAKE 1	7	5
SNAKE 2	6	6
SNAKE 3	6	5
SNAKE 4	7	6
SNAKE 5	5	6

If you win turn to 170.

129

Searching his nest reveals a small collection of stones which, although pretty, are not gems. You may take them if you wish.

Which door will you leave this room by:

- | | |
|--------------|----------------|
| north door | (turn to 198), |
| east door | (turn to 45), |
| south door | turn to 159) |
| or west door | turn to 182)? |

130

Leaving your clothes and armour on one of the benches, with your sword on top within easy reach, you dive into the water. It is warm and refreshing, and as you wash away grime, blood, sweat and tears you can feel its invigorating effects. Restore 2 STAMINA and 1 SKILL points.

Once you are clean you climb back out and dry yourself on one of the warm towels before dressing again. Turn to 192.

131

You walk into a narrowly semi-circular area. In the centre is a magical circle composed of a pentagram within a double-circle containing magical inscriptions. At the four quarters of the compass about the circle are placed four cubical altars, and standing on the inner side of each altar is a life-sized painted statue, each one depicting a being of great nobility. The robes of the statue to the north of the circle are painted in various shades of brown, and his hair is black. Those of the statue to the east are in various shades of yellow, and he has fair hair. The statue to the south is in a mixture of reds, and his hair is fiery red, while the western statue sports robes of blue and has long, flowing black hair. They are all facing inwards towards the circle in which a tall pillar of smoke twists and turns.

If you wish to enter the magic circle, turn to 124.

If you wish to leave some artefacts here, turn to 111.

If you wish to leave the room, there are two doors in the straight eastern wall. The door in the northern part of this wall leads to 128. The door in the southern part leads to 145.

132

If you want to explore the room, turn to 163.

If you want to leave, turn to 98.

133

You have placed the artefact on the wrong altar and angered Uriel, Guardian of the North. A shower of fist-sized stones flies out from the pentacle in the centre of the room. Throw 1 die to find out how many stones hit you and deduct 1 STAMINA point for each hit.

Return to 89 and choose again.

134

You will have to use your sword to hack your way through. Unfortunately swords are not designed for this so you find it very tiring (deduct 3 STAMINA points). Although you try a couple of times, your sword cannot easily cut through the toughest creepers, and so your path twists and turns as you make your way through the jungle.

Eventually you reach your destination. Before entering the next room you wipe the thick green sap from your weapon. To your dismay you find that it has become blunted by 1 Damage point (e.g. if it used to do 2 Damage points per successful blow it will now only do 1 DP). Serves you right for mistreating your weapon. If you have found a sharpening stone you had better use it now.

Which door are you leaving by:

- north door (turn to 49),
- east door (turn to 73),
- south door (turn to 151),
- or west door (turn to 90)?

135

There are five boxes. Which will you investigate first:

- number one turn to 102),
- number two turn to 72),
- number three (turn to 199),
- number four (turn to 44)
- or number five (turn to 23)?

136

You have got halfway across the room. *Test your Luck* again. If you are *lucky*, turn to 52. If you are *unlucky* turn to 153.

137

Which door will you leave by:

- north door (turn to 183),
- south door (turn to 67),
- or west door (turn to 39)?

138

All your provisions are soaked through. They are quite inedible, so you will have to dispose of them.

Which door did you swim to:

- north door turn to 7),
- east door (turn to 181),
- south door (turn to 49)
- or west door (turn to 106)?



139

Your exertions have weakened you too much – you are no longer able to resist. A silent scream is torn from your lips as your left hand lifts the crucifix from round your neck and drops it to the floor. Slowly, he draws you toward him. You are about to join the Undead, and the ultimate horror is that *your* victims will be your friends and fellow pupils. His teeth sink into your neck and blackness enfolds you . . .

140

If you have found an Ankh, dig it out of your backpack. Will you:

hold it in front of you (turn to 43) or throw it behind the Mummy (turn to 64)?

If you have not found an Ankh you will have to go back to 75 to fight the Mummy.

141

You throw a few of the seeds up onto the side of the heap. They root and sprout immediately and gradually the pile of earth begins to shrink. After a few minutes wait during which you may choose to eat some of your provisions, the plants bloom, die and shrivel, leaving only a few piles of earth, dead leaves and dry stalks in the corners of the room. There is also an empty chrysalis case which is about six feet long. Now that the room is clear, you may pass through. If you want to take some of the magical earth with you, turn to 88.

If you wish to leave by the:

- north door, turn to 157,
- east door, turn to 165,
- south door, turn to 45,
- west door, turn to 198.

142

Test your Luck. If you are *lucky*, turn to 27. If you are *unlucky*, turn to 118.

143

Drawing out your Machete, you easily hack a way through the thick vegetation. In the centre you find a small clearing. Scattered about on the ground are a quantity of large black seeds. If you wish to gather a handful of these to take with you, do so. Eventually you reach your destination.

Which door were you heading for:

- north door (turn to 49),
- east door (turn to 73),
- south door (turn to 151),
- or west door (turn to 90)?

144

To your intense irritation, after walking nearly all the way round yet again, you have still not found any doors! However, as you reach the northernmost point of the outer circle you hear the silvery tinkling of a small bell, though you cannot discern where it is coming from. In front of your eyes another magical door lined with blue light appears on the inner wall. The moment you have passed through it, it disappears again . . . turn to 7.

145

In the middle of the large square room is an altar. Carved into the top of the altar is a pentacle, with a candlestick fixed in its exact centre. On a side table by the altar are five candles, each one a different colour, and a tinderbox. As you look these over you hear a footfall behind you. You look up to see four Zombies advancing towards you. Fight them one at a time.

	SKILL	STAMINA
ZOMBIE 1	6	6
ZOMBIE 2	6	7
ZOMBIE 3	7	6
ZOMBIE 4	7	7

If you win you may, if you wish, light one of the candles and place it in the candlestick (turn to 29).

If you do not wish to do so you must leave the room. Do you leave the room through the:

- north door (turn to 182),
- east door (turn to 159),
- south door (turn to 14)
- or west door (turn to 131)?

146

You have placed the artefact on the wrong altar and angered Uriel, Guardian of the North. A shower of fist-sized stones flies from the pentacle in the centre of the room. Throw one die to find how many stones hit you – each of them will do 1 Damage point to your STAMINA. Return to 125 and choose again.

147

When he hears your answer your Tutor raises his arms towards you. There are tears in his eyes . . . turn to 200.

148

The magic earth absorbs the water and swells until the pit is full, forming a level surface over which you may walk with ease. As it grew it lifted up from the bottom anything you threw in previously, together with a spear made of copper, all of which you may take with you if you wish.

Now that you are able to walk through the room you may leave through any door you like. Do you go through the:

- north door (turn to 7),
- east door (turn to 181),
- south door (turn to 49)
- or west door (turn to 106)?

149

You have realised what is going on just in time. Whether you have the strength to resist his power is a different matter altogether. Throw 2 dice and add 7. If the total is greater than your current STAMINA, then turn to 139. If the total is less than or equal to your current STAMINA, then turn to 193.

150

The Arungquila is useless to you as you don't know the proper spells for its use. However, you decide that a leather drawstring bag lying by the pentacle might be worth investigating. You open it and carefully pour the contents onto the floor. You find that it held a set of seven assorted small bones, a tortoise shell, a few bunches of dried, unidentifiable herbs, and a wooden flute. You may take any or all of these if you wish, adding them to your equipment list as always.

Turn to 41.

151

The large square room contains an astonishing sight. Dozens of ectoplasmic hands protruding through the floor are waving all kinds of metal weapons, implements, chains etc. You stoop and try to cut the hands closest to you with your sword, but it passes straight through them without having any effect. You cannot harm them, but can only try to parry anything that coming in your direction, since they can hurt you in the normal way.

You pause by the doorway, take off your backpack, and rest for a while (add 1 point of STAMINA), maybe have something to eat as well before tackling this formidable task. If you have found a white Firebrand turn to 54 now. If you have not, read on . . .

After a while you gather up all your possessions and set out into the room. Follow the following instructions:

1. Throw 2 dice. The total represents the number of encounters you have. Each encounter consists of ONE attack round only.
2. For EACH encounter: throw 2 dice. The total represents the 'SKILL' of the metal object in question. Throw 2 dice, again for each encounter, and add to the 'SKILL' to find the Attack Strength of each object.
3. For EACH encounter, throw 2 dice and add to your current SKILL to find your Attack Strength.
4. For EACH encounter, compare your Attack Strength with that of the object. If its total is higher it has wounded you for 2 Damage points as usual. If your Attack Strength is equal to or higher than that of the object, then you have just managed to block whatever was coming in your direction. If you survive, turn to 169.

152

To your dismay it sinks without trace when you throw it in. If this was your only sword you will have to fight bare-handed until you can find another one – deduct 2 SKILL points when fighting until you do.

Return to 157 and choose again.

153

Despite your caution, you stumble and put your right foot through one of the loops. It instantly inflates, trapping and





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badly crushing your leg. Deduct 1 SKILL point. You hack away at the loop with your sword, but because it is so tough and rubbery you are quite exhausted by the time you have managed to free yourself. Deduct 2 STAMINA points.

Eventually you reach the door at the opposite side of the room. Which door were you heading for:

- north door (turn to 181),
- east door (turn to 101),
- south door (turn to 73),
- or west door (turn to 49)?

154

You have placed the artefact on the right altar. The statue of Gabriel, Guardian of the West, turns silently so that it is now facing outwards.

If you have not yet placed all the artefacts on the correct altars, turn to 111.

If you have correctly placed all four artefacts on all four altars, turn to 76.

155

You bend down and carefully feel about with your hand until you find a bow, with some wooden arrows in a quiver. Slinging them over your shoulder you press on through the mist.

Turn to 26.

156

You placed the artefact on the wrong altar and angered Raphael, Guardian of the East. An incredibly strong gust of hot air erupts from the circle in the centre of the room and blasts you forcefully against the wall, leaving you badly bruised. Throw 1 die and deduct that number of points from your STAMINA.

Return to 59 and choose again.

157

You find that you are standing on a stone platform about six feet square. There are similar platforms in front of the other three doors. Otherwise all you can see is water lapping gently at the edges of the jetties. Although it is very clear, the water is so deep that you cannot see to the bottom.

If you decide to swim across, turn to 138.

Or you might risk throwing something into the water to see what happens:

- If you throw in a cup turn to 37.
- If you throw in some seeds turn to 191.
- If you throw in a sword turn to 152.
- If you throw in some earth turn to 148.
- If you throw in a crucifix turn to 104.

158

Too late – you realise what is going on. Relentlessly his hypnotic gaze forces your hand up. It grasps the crucifix and lifts it over your neck, then drops it on the floor. You walk slowly towards him, glumly reflecting on your imminent

undeath. Your mind whirls in terror as you realise that your victims will be your friends and fellow pupils. His teeth sink into your neck, and blackness enfolds you . . .

159

You walk through the door and see that the room is full of mysterious angular shapes. As you walk towards the middle of the room a thick impenetrable mist suddenly enfolds you, so that you lose sight of the strange abstract statues, and stumble into them. Throw 1 die to find out how many STAMINA points you lose from bumping into the objects. *Test your Luck*. If you are *lucky*, turn to 114. If you are *unlucky*, turn to 26.

160

You have placed the artefact on the wrong altar and angered Raphael, Guardian of the East. An incredibly strong gust of hot air erupts from the circle in the centre of the room and blasts you against the wall, leaving you badly bruised. Throw 1 die to find how many STAMINA points you lose.

Return to 59 and choose again.



161

“You have failed at the last stage,” he says. “It may be that the Lords of Reincarnation will allow you to tread this path again. If this is so it may be that you will remember your past mistakes and profit by them. But for now, farewell and goodbye.” From his outstretched hands a bolt of magical energy strikes you in the centre of your forehead, and your senses explode in an iridescent cacophony of collapsing infinities as the life ebbs out of your charred husk . . . (you’re dead). You have failed your initiation test.

162

The Vampire is hampered by your crucifix, but can still fight back.

	SKILL	STAMINA
VAMPIRE	8	10

If you win, turn to 196.

163

Most of the stuff in the room is too bulky for you to take with you. Ornate chairs are piled on top of beautiful tables inlaid with marble, while footstools embellished with precious gems are heaped onto solid gold thrones. However, three things do seem to be worth further investigation.

If you want to open a large cupboard of cedarwood with gold-leaf plating and lapis lazuli decoration, turn to 81.

If you want to open a box, painted off-white and covered with hierog-

lyphics, turn to 70.

If you want to open a chest of plain polished wood, turn to 17.

164

Suddenly one of the Skeletons leaps to its feet with a clatter of dry bones, closely followed by the second. They are both armed with swords, and you will have to fight them one at a time.

	SKILL	STAMINA
FIRST SKELETON	8	7
SECOND SKELETON	7	7

If you win, turn to 189.

165

An astounding sight greets your eyes. The large square room is filled with an intertwining network of what looks like tangled, transparent, segmented hosepipes. At intervals along each length are loops about a foot across. The floor is covered by a thick layer of dead leaves, humus, earth and the like, which will make the going difficult. Rooting about in this leaf-litter are large eel-like creatures, also transparent so that you can clearly see the workings of their internal organs – a nauseating sight. These creatures are giant Nematodes, the natural prey of the giant Fungus with which they live.

As you watch, one of the Nematodes starts to glide through one of the loops on the Fungus. Suddenly the cells which form the loop inflate so that the inner side expands, trapping the hapless Nematode, which wriggles about in a vain attempt to escape. Eventually it will die, and the decomposition of its body will provide nutrients for the greedy Fungus.

You realise that you will have to be extremely careful to avoid the Fungus loops as you move through the room. If you are going to aim for a door in an adjacent wall, turn to 142.

If you are going to aim for the door in the opposite wall, turn to 115.

166

Luckily the door opens easily and you slip inside, nip behind the door and slam it shut. As you listen, you can hear the enraged Bat fly back to its perch. Then you turn round to investigate the room. Turn to 157.

167

Stamping your feet down in irritation you set off again . . . and after a couple of minutes are back again at the mark you made! This is getting beyond a joke, but you realise that this is also a part of your test.

If you continue to walk round in the same direction, turn to 105.

If you turn around and walk in the opposite direction, turn to 144.

168

By lighting this candle you have invoked the mysterious changeable Moon, Goddess of Luck (amongst other things!). This restores your LUCK to its *Initial* score. You may now leave the room. Do you use the:

north door turn to 182),
east door turn to 159),
south door turn to 14)
or west door turn to 131)?

169

Which door did you head for:

north door turn to 45),
east door turn to 195),
south door turn to 8)
or west door turn to 159)?

170

You catch your breath while deciding which door to use. Do you use the:

north door (turn to 99),
east door (turn to 198),
south door (turn to 182)
or west door (turn to 91)?

171

The arrow flies true and sinks deep in the Vampire's chest. Frantically, with blood gushing from his chest and mouth in a crimson torrent, he tries to pull it free, but already the mighty spell of the Undead has been broken. By the time he sinks to the floor, he has the appearance of an old man. Revolted, you watch as his aging flesh putrefies into a stinking heap, which then dries to fine dust with preternatural rapidity. Then, even the skeleton begins to crumble. Eventually, all that remains is dust.

You decide to search the room. The coffin is now empty, but on closer examination the stone platform turns out to be hollow. One of the panels pivots, revealing a scroll hidden in a small niche. Turn to 6.

172

You raise your hands in the air and slowly take the diamond from your backpack as he eyes you suspiciously. You show him the diamond on the palm of your hand, then roll it across the carpet to him . . .

Test your Luck. If you are *lucky*, turn to 116. If you are *unlucky*, turn to 48.

173

You must return to the room you just left. Unfortunately, owing to the magical nature of the maze, you will have to cope with its contents all over again! If you approached the earth room from the:

north, return to 157,
east, return to 165,
south, return to 45,
west, return to 198.

174

Dodging and weaving, you attempt to evade the Bat. You are thus unable to choose a door, but must make a dash for the nearest whenever the Bat allows you. To find which door you arrive at throw one die:

Roll:	Turn to:
1	121
2	55
3	166
4	109
5	185
6	79

175

"Nice day," you say hopefully.
"Get out, and do it quietly," snaps the Dwarf, lining up his shot.

"Sorry," you mumble, and slide quickly round the walls of the room to the door of your choice. Do you go through the:

north door (turn to 101),
east door (turn to 12),
south door (turn to 183)
or west door (turn to 73)?

176

The Voice speaks again:
"Have you found a shield?"

If you have, turn to 51.

If you have already correctly placed the shield, or have not yet found it, turn to 74.



177

One by one the Snakes begin to sway slowly from side to side in time with your movements as you play. Their heads sink lower and lower to the ground, until they eventually curl up into great coils and go to sleep. Still playing, you carefully make your way across the room to the door of your choice. Restore one LUCK point before turning to 170.

178

You have placed the artefact on the right altar. The statue of Michael, Guardian of the South, turns silently so that it is now facing outwards.

If you have not yet placed all the correct artefacts on the right altars, return to 111.

If you have correctly placed all four artefacts on all four altars, turn to 76.

179

You have placed the artefact on the wrong altar and angered Gabriel, Guardian of the West. A powerful jet of water shoots from the circle in the centre of the room and throws you against the wall, leaving you badly bruised. Throw 1 die to find out how many points of STAMINA you lose.

Return to 51 and choose again.

180

You have placed the artefact on the wrong altar and angered Gabriel, Guardian of the West. A powerful jet of water shoots from the circle in the centre of the room and throws you against the wall, leaving you badly bruised. Throw 1 die to find out how many points of STAMINA you lose.

Return to 89 and choose again.

181

The large square room has rough stone walls and a polished oak floor – sadly marred by a quantity of large brown and white splats of droppings. There are also a lot of well-splintered bones and a very nasty smell. You slowly look up to find yourself the object of scrutiny by a monstrous (and hungry-looking) creature, perched up on one of the massive oak beams that span the room. It is a Griffin. Its front half is that of an eagle, with wings and talons, while its rear half is that of a lion.

It unfolds its wings and, with a lazy flap, glides down towards you. You must draw your sword and defend yourself if you do not wish to be its breakfast!

	SKILL	STAMINA
GRIFFIN	10	10

If you win, turn to 117.

182

The large square room is dimly lit by a few candles. Against the west wall is a coffin lying on a stone platform. Suddenly the lid flies off with a crash and out leaps – a Vampire! If you are equipped for dealing with Vampires, turn to 46. If not you may try to escape by turning to 16, or may fight the Vampire with your sword by turning to 97.

183

The large square room contains no creatures that you can see. A desk in one corner has the usual clutter you associate with such a piece of furniture: scraps of paper, out of date bills, paper clips, rubber bands, pencils etc. A wash basin and surround in another corner holds a 1lb jar of Polifang soot and salt toothpowder, some disreputable toothbrushes, a small shaving mirror, and a very dirty and smelly face flannel. You can find no plug for the sink, and when you try them, no water issues from the taps.

If you want to take any of the items from this room, add them to your equipment list in the usual way.

Which door will you leave by:

north (turn to 4),
east turn to 12),
south turn to 47)
or west (turn to 195)?

184

Thinking quickly you reach into your backpack and pull it out, pointing it

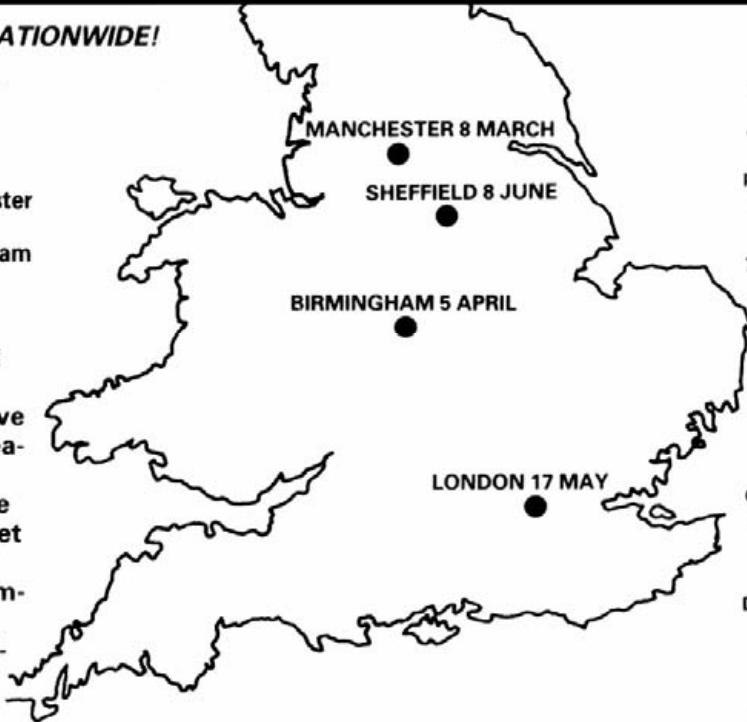
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IT'S TOUGH TO BE A TROLL! by LEW STRINGER



FANTASY IN MINIATURE

by Rick Priestley



Iron Crown's Middle-earth gamebooks are on their way from America, and should arrive around Christmas-time. To get you into the feel of things, Rick has chosen to highlight Citadel's range of Middle-earth figures and introduce you to some of Tolkien's famous characters.

Creating a whole new range from the pages of any work of fiction always presents something of a challenge to any modeller, so much greater is that challenge when the work in question is as well known as J R R Tolkien's fantasy classic *The Lord of the Rings* trilogy. How exciting it is, therefore, to see the new range of *Lord of the Rings* Miniatures from Citadel! The famous Citadel designers have done a fine job of interpretation, combining what is undeniably the best of modelling with what is also the best of fantasy. Almost everyone must have heard of, if not actually read, these great books, and everyone has their own idea of what the various heroes and races look like. Fortunately, J R R Tolkien took the trouble to provide a wealth of visual description. But in order to create accurate representations of his characters, the design team had to wade through the entire *Lord of the Rings* epic, picking out all the relevant descriptions and profiles.

Citadel models are made from a high-quality white metal, a soft metal containing, principally, lead and tin. Although this is the material used of old to make 'toy' soldiers, Citadel models are not strictly toys; the depth of detail and attention to detail cannot be compared to the crude castings of the true pre-war 'toy' soldier. From a small company employing only a minimum of dedicated staff, Citadel has grown to become respected world-wide, now employing a whole team of professional sculptors. The company may have grown, but the attention to detail and dedication of the design staff is still apparent in every model, and this is no less true of the new *Lord of the Rings* miniatures than of any other of Citadel's famous ranges of fantasy and science-fiction subjects. Nowadays, most large hobby stores, as well as all of the good specialist stores, stock a comprehensive range of Citadel models, and you should be able to check out these latest offerings for yourself. However, a brief description of the models already available, as well as a look into future releases, may be of

interest to *Warlock* readers.

Amongst the first releases are a number of personality models sold in packs, combining a mounted and foot version of the same character. All of the most obvious characters from the books are here (some of them in several guises). Aragorn, for instance, appears as 'Strider the Ranger' and as 'Aragorn the King', the first two splendid models (foot and mounted) in hood and cloak, the second resplendent in the full war panoply of Gondor. The mounted version of Aragorn as King is an especially fine model, and should reward patient and careful painting. Other personalities include Gandalf, Frodo, Legolas, Gimli, Boromir and Elrond, as well as the slightly more unusual Tom Bombadil and the powerfully modelled Saruman the White. All of these are well up to the usual high Citadel standards, but my personal favourites lie amongst the foul multitudes of Sauron. The Lord of the Nazgûl is an especially inspiring model, the mounted version sitting aside a great caparisoned horse. The Black Rider model too is a good representation of these evil creatures, and together with the new boxed Nazgûl and winged-beast boxed set comprises the dreaded Ringwraiths in all of their guises. The most stunning of all these new models has to be the manifestly evil Mouth of Sauron – described as an Evil Warrior Mage and modelled brandishing a ragged treaty of dubious content. Sauron himself is featured not as a foot and mounted figure, but instead seated upon a disturbingly warped throne, covered entirely in a voluminous garment that doesn't quite manage to conceal the brooding evil within – another boon for imaginative painters.

Other foot and mounted combinations are the Dead Men of Dunharrow, Knights of Dol Amroth, Southrons, Citadel Guards, Rohirrim and Goblin Warg Riders. All are well sculpted and dynamically poised. The Dead Men horse is especially clever – being completely skeletal like its rider, who bears ragged and broken equipment and clothes. Some models are sold three to a pack – representing not only good value for money, but also enabling the collector to assemble a variety of types at once. Models available to date include Barrow Wights, Corsairs of Umbar, Snaga Goblins, Uruks, Orcs of the Red Eye, Rangers, Noldor, Mirkwood Elves, Orcs of the White

Hand and Half-Orcs. So popular have these proven that Citadel are planning to 'tribalise' them – producing models with different cast-on heads, providing a huge variety of models from which to create your armies. Other models available represent Dunlendings, Beorn (as man and bear), Shire Hobbits, Treebeard, a loathsome Troll and a set of personalities from *The Hobbit* (including another Gandalf).

Currently in production are a new series of boxed sets entitled *Regiments of the Ring*. The first set is intended to be Grishnak's Fighting Uruk-Hai, followed by Dain Ironfoot's Iron Hill Dwarves. Doubtless each will serve in any capacity as warrior Orcs and Dwarves amongst their respective armies. By the time you read this article, *The Fellowship of the Ring Boxed Set* will be available – containing the members of the Fellowship within a full-colour box, painted by John Blanche – the man responsible for producing many of Citadel's working design concepts. John is currently working on drawings for Woses, Spiders of Mirkwood, Pukelmen, Variags, Rangers, Black Numenoreans, Celeborn, Galadriel, and Radagast the Brown. After that we are promised new Uruks, more Orcs, yet more Elves and Dwarves and new character models representing existing characters in different dress, or the slightly more obscure characters from the books; Brand, Thingol, Wormtongue, etc.

In common with most of Citadel's range, models now come supplied with a separate polystyrene base. Whilst this has the disadvantage that you have to attach the model to the base, it does mean that you can use any of the square or hexagonal bases available from Citadel (square or rectangular ones are supplied). This is a very handy game aid as many combat games use hexagons these days. It is also useful for converters and diorama builders, as I found the models very easy to convert: infantry can be turned into cavalry riders fairly easily as there is no cumbersome base to cut off. All in all, Tolkien fans and gamers everywhere will no doubt appreciate these new models, and dedicated hobbyists will find their skilful painting well worthwhile. For those of us who, like myself, can never rest content until they have a whole army of models, its going to be a busy winter; painting away into the long evenings in preparation for battle.

For a listing of Citadel's latest releases send a stamped self-addressed envelope to *Citadel Miniatures, Chewton Street, Hilltop, Eastwood, Notts*. For complete details of Citadel's current range, as well as articles on gaming and modelling, see *The Third Citadel Compendium* available from hobby stores or £1.95 post free direct.

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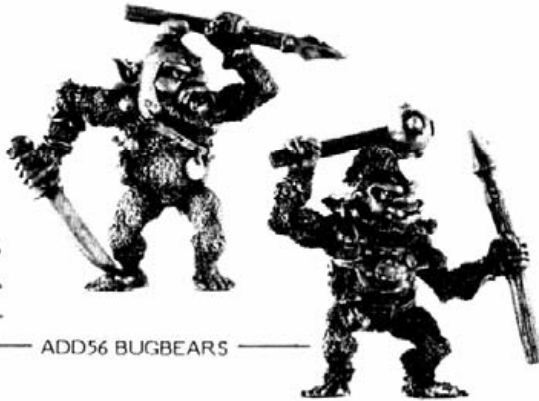
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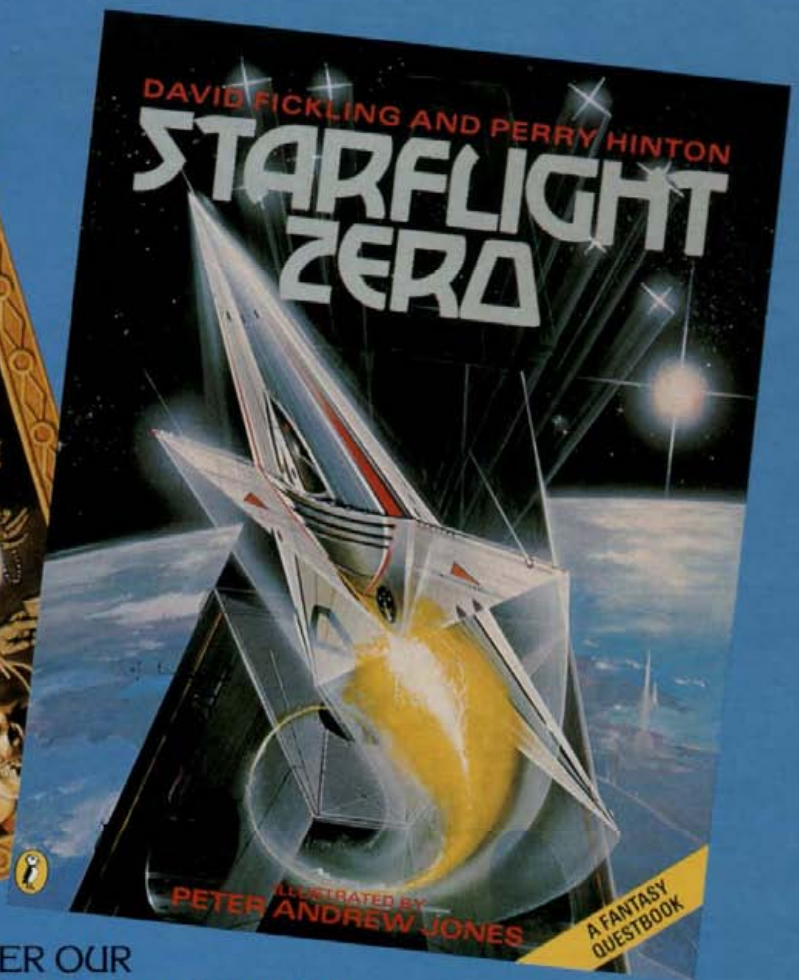
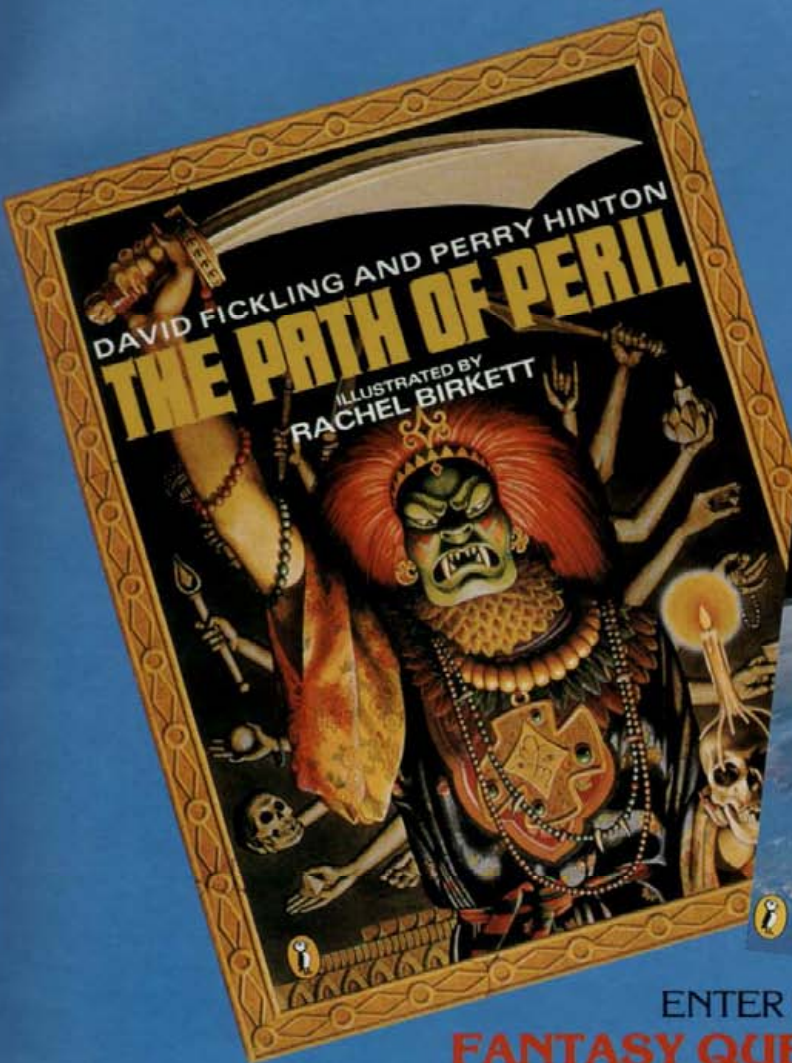
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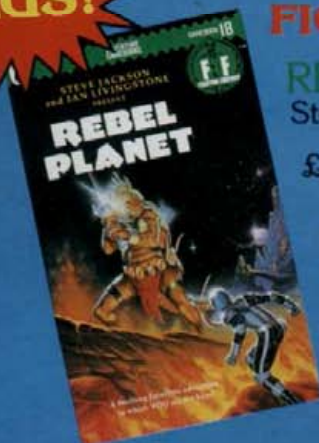


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